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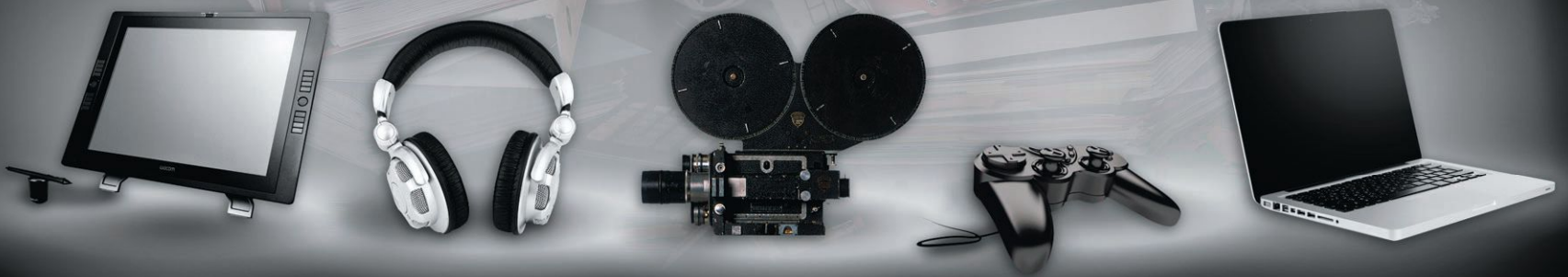
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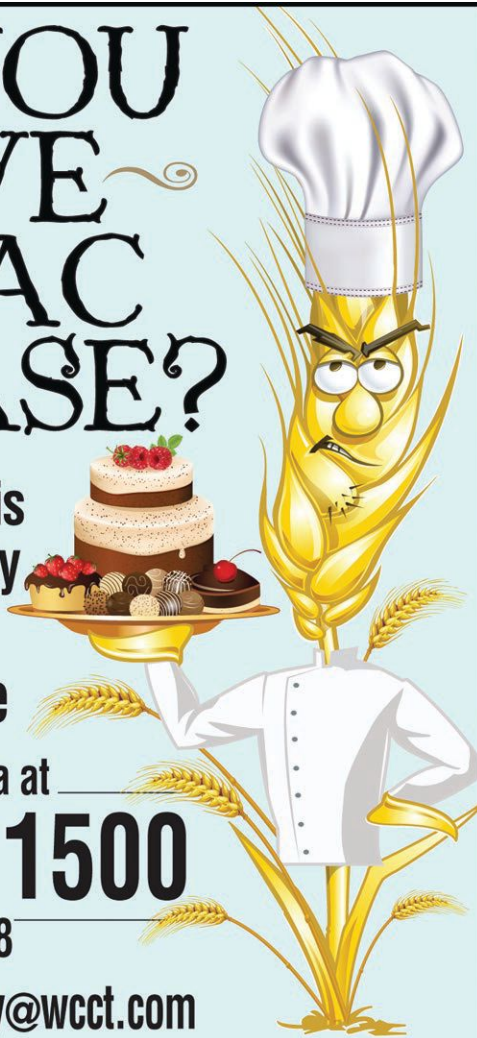
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up front

09 THE COUNTY

The world gasped in collective horror as security footage of the horrific beating of Kelly Thomas by Fullerton police officers was finally released to the public. R. Scott Moxley was in the courtroom when it aired, and he admits it is one of the most disturbing things he has seen in his decades as a crime reporter—and he has seen our GOP officials in various stages of inebriation and idiocy, so that's saying something. Meanwhile, Gustavo Arellano quotes *Martin Chuzzlewit* for ¡Ask a Mexican! and makes it stick, while Josh Dulaney finds hard-asses for Cheesus at Christ Reformed Church in this week's OCeeker.

14 FEATURE

For the past two years, your favorite infernal rag has deemed Friends for Fullerton's Future the county's best blog—and just might again. Not only is it home to our philosophical brothers in its take-no-prisoners approach to political *pendejas*, but it's also the news outlet that has reported on the Thomas murder better than anyone. In his first feature for us, Brandon Ferguson profiles Tony Bushala, the blog's creator. Congrats, Brandon—you're now part of the League of Extraordinary News Nerds.

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on the cover

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PHOTO | John Gilhooly

in back

21 CALENDAR

Things to do while waiting for the deluge.

26 FOOD

Edwin Goei visits the second incarnation of Anepalco's Café, the wonderful Mexican-French restaurant based in Orange, while Gustavo nearly gets in a fight at Bahay Kawayan in Los Alamitos. Anne Marie Panorinan profiles David Man of the Island Hotel's Palm Terrace for On the Line. Dave Lieberman finds Drink of the Week La Puerta Negra tequila to be a great drink-o for your next Cinco, and then he finds the best fried chicken necks on Earth at Kentucky Fried Buches in Tijuana. And for Eat This Now, Shuji Sakai goes crazy for the sausage platter at Sabatino's.

33 FILM

Dark Shadows? Don't remember it. Tim Burton and Johnny Depp? Winning combination. The three together for the big screen? Nick Pinkerton investigates.

36 CULTURE

Stacy Davies gets hot-hot-hot for "Girls, Girls, Girls," while Michelle Woo blushes while writing about the mommy porn known as *Fifty Shades of Grey*.

38 MUSIC

We knew someone who suffered from Crohn's disease—not fun. Hell, we just might suffer from it, given our, um, interesting, persistent, digestive adventures over the years. But perhaps the most famous sufferer of it is guitarist Mike McCready of Pearl Jam, and he's in town with side project Flight to Mars for a fund-raiser to fight the illness; Daniel Kohn reports. Meanwhile, we recycle a Riley Breckenridge column while trying to figure out who'll be our next music editor, Gabriel San Roman visits Oaxaca via indigenous rapper Mare, and Adam Lovinus sneaks in San Gabriel Valley chili-billies Gamblers Mark because they're so *chingones*.

other stuff

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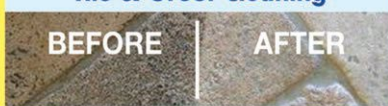
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Cop Beat

The Orange County Register can't stop defending the Fullerton cops who beat Kelly Thomas to death

Sometimes, you just have to laugh in disgust at *The Orange County Register's* coverage of critical issues. Take, for example, *Register* front page columnist David Whiting's May 9 story on the newly released, alarming surveillance video of the July 5, 2011, gruesome demise of Kelly Thomas during an encounter with Fullerton police. Whiting, who has reflexively taken the side of the police in all prior columns, begins his latest essay by assuring his readers that he thinks the video "is deeply disturbing." He reports the footage made him "grimace," even conceding that "the video looks and sounds really bad for the officers."

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»R. SCOTT
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But because Whiting sees himself as the grown-up in media circles, he continues to urge the public to adopt what I'll call the Vulcan approach to the unnecessary killing of Thomas. In other words, dear citizenry, please behave as though you are the character Spock on *Star Trek* and repress all the emotion—especially if it's anger—that wells up in your soul when you see life savagely taken from an unarmed, homeless, 37-year-old man.

Despite their pleas for caution, Whiting and the *Register* have found their own anger—and it's not at what was done to Thomas. It's directed at other news organizations, such as "ABC and CBS News," because, according to Whiting, they outrageously labeled the video "Beating death of Kelly Thomas." That innocuous description during broadcasts left him "troubled" because he believes it's not fair to the cops accused of horrific police brutality.

In Whiting's world, we can't know the identity of Thomas' killers for two reasons. First, the coroner didn't tell us. Second, the cops "are presumed innocent until proven guilty." See? Even though we've all seen the video, we have to wait until other people decide for us what to think.

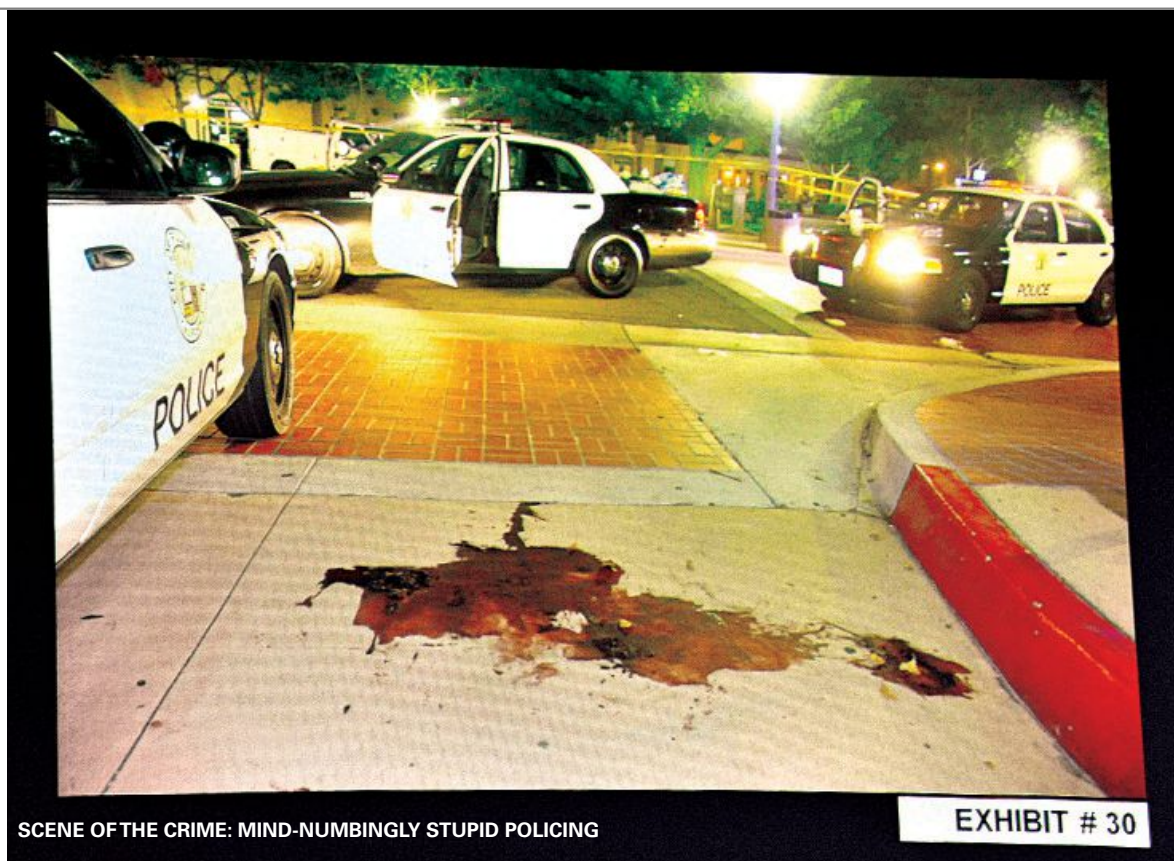
"Perhaps to suggest a more neutral term sounds too genteel in an age of Twitter rants," Whiting opined. "But we only know from the coroner's autopsy *what* [his emphasis] killed Thomas—not *who* [his emphasis] or exactly *how* [his emphasis] he was killed."

The *Reg* scribe needs to get more experience covering criminal trials. By its very nature, a coroner's report never concludes *who* [my emphasis] is the killer. The report merely describes the condition of a dead body.

Yes, boys and girls, officers Manuel Ramos and Jay Cicinelli can't be considered officially guilty until the criminal-justice system slams that label on their foreheads. If you graduated from the fifth grade, you know the civics lesson. Nevertheless, Whiting has now made the point in at least five separate Kelly Thomas columns. According to a Nexis check of his work, he's never issued the same public reminder for non-cop criminal defendants.

Let's further explore the notion of innocent until proven guilty. It doesn't just extend to arrested cops, does it? Thomas had not been proven guilty of any crime—not even jaywalking—when the group of Fullerton cops acted as judge, jury and executioners.

Let's also not lose sight of some ugly key facts. In addition to unnecessarily pulverizing Thomas' face, those cops *literally* beat the shit out of him. As audio recordings prove, the officers also repeatedly laughed as they stood over their unconscious victim. When the paramedics arrived, the cops demanded that their minor



SCENE OF THE CRIME: MIND-NUMBINGLY STUPID POLICING

EXHIBIT # 30

PHOTOS BY JOSHUA SUDOK/OC REGISTER POOL PHOTOGRAPHY



CICINELLI:
"I JUST STARTED
SMASHING HIS
FACE TO HELL"

BLOG ON » NEWS
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scratches be treated before giving medical assistance to the person with the bloody, crushed, dying body.

Given what I've seen covering Orange County juries for nearly 17 years, I don't know if District Attorney Tony Rackauckas can convert his passion to win justice for Thomas into convictions against Ramos for second-degree murder and involuntary manslaughter for Cicinelli. Historically, our neighbors have extended incredibly generous latitude for police officers to do whatever they damn well please, especially if the victim—as in this case—is a member of the county's poor underclass. (If you doubt me, Google my name and "David Alex Park.")

I also have lingering questions about Rackauckas' decision to not charge a few of the other intensely involved officers with at least an excessive-force count. The DA's theory holds Ramos primarily accountable for the killing because of the words he uttered at the outset of the escalating affair. His fists were prepared to "fuck you up," the cocky cop said before the assault.

I don't know if Rackauckas can convert his passion to win justice for Thomas into convictions.

Cicinelli's actions were much worse than Ramos' words. The one-eyed cop repeatedly slammed the butt of his Taser into an already-subdued Thomas' face. The excuse here is that officers in California can legally use all force necessary to eliminate a physical threat. I've heard of people being physically afraid of a weapon or a fist or a foot, but not a face.

An audio recording of the killing captured Cicinelli uttering these words to his colleagues at the scene: "I, I, I ran out. . . . We ran out of options, so I got the end of my Taser and I probably . . . I just started smashing his face to hell."

Hand me the verdict form.

The admission—likely delivered while Cicinelli forgot police recording devices were active—demonstrates the mindset of these cops. Besides causing serious wounds to Thomas, the face-smashing had another result. It stopped him from continuing to plead for help in hopes that someone civilized might appear on the scene to rescue him.

Except perhaps over at *Register* headquarters, we all know the answer to this question: At least a half-dozen, fully armed, veteran cops—supposedly with extensive training in de-escalating situations and subduing people—honestly ran out of options with a relatively petite, unarmed, homeless man who didn't initiate the violence?

Let's place a call to the Orange County Sheriff's Regional Training Facility for rookie cops and ask to see the textbook chapter on smashing faces to hell.

That really won't be necessary, will it? Despite Whiting's bootlicking and handwringing and the clever gobbledygook of high-priced defense lawyers, Thomas did not die because he fearfully tried to flee violence-hungry cops. He prematurely died because some immature officers believed they were free to inflict whatever damage they wished on a defenseless human being—and that no one would hold them accountable for being thugs.

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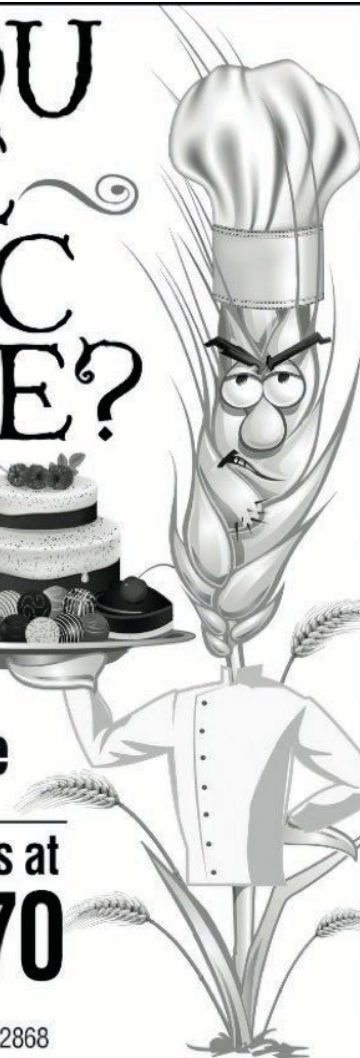
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» GUSTAVO ARELLANO



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DEAR MEXICAN: I'm getting sick and tired of all these dirty, stupid Mexicans running around. The first part is easy: As Mr. Dix says in *David Copperfield* when asked what to do with David, "Why, bathe him." The second part could be just as easy: Pay them to learn English. There is no damn crime in knowing two languages. If they are kids brought here illegally by their parents, pay the parents to learn English, too. And don't ever, ever tell me there's no money. I HATE MEXICANS EXCEPT FOR THE GIRLS!

Wrote My Letter Via Snail Mail

DEAR GABACHO: And as Dickens wrote in *Martin Chuzzlewit*, "What is exaggeration to one class of minds and perceptions is plain truth to another." I agree it's no damn crime to know two languages, so please tell your *gaba* raza it's okay to learn Spanish—shit, Mexicans learned English long ago!

DEAR MEXICAN: Why are Mexican men so attached to their mommies? My boyfriend is an only child, and his mom is *loca* for him. When he goes out to dinner with his

parents, she never has anything to say. But if I am around, she will talk to him forever. I tried to be friends with her, but she looks like she just wants to have a civil relationship with me, not a "mother-daughter" relationship. He isn't crazy in love with his mom—he has stopped speaking to her for 10 days because of *su novia* and had arguments with her because of things she did against me in the past, but he is still kind of . . . blind. How can I take him away from her? Somebody told me that food will. I already know how to make three Mexican dishes, and he loved them! What else can I do besides cook and have sex (which he enjoys a lot!)?

Confused Nuera

DEAR DAUGHTER-IN-LAW CONFUNDIDA: It's not so much a Mexican thing as it is a Catholic culture *cosa*. One of my favorite cross-cultural moments happened in *The Godfather 2*, in which the young Vito Corleone (as played by Robert DeNiro) saw an opera in Little Italy in which the protagonist, upon learning about the death of his saintly mother, proceeded to sing that he was going to kill his . . . was it his wife? Lover? Don't have my Netflix right now. Anyhoo, Catholic culture teaches the male worship of moms and the dismissal of all other woman as inadequate—it's the whole Madonna/whore complex, and it's a cycle that not even the best *panocha* on Earth can break. And as the eldest son of a wonderful *mami*, I say let this benevolent tyranny reign FOREVER.

ASK THE MEXICAN

at themexican@askamexican.net, be his fan on Facebook, follow him on Twitter or ask him a video question at youtube.com/askamexicano!

HEY YOU!

» ANONYMOUS

Pit Protector

You were the long-haired stocky guy at the front of the stage at the Tech N9ne show at the Observatory last week. I brought my little brother, and we got separated. I looked over, and you were shielding him from the mosh pit, with your body up against the barricade. About 20 minutes later, you were doing the same for some chick and another little guy. I saw you take an elbow to the back of the head, and you didn't even flinch. Good looking out, man! That was my brother's first concert, and those people in the pit were way too violent. Thanks for being a good guy and looking out for the little ones.



HEY, YOU! SEND ANONYMOUS THANKS, CONFESSIONS OR ACCUSATIONS—CHANGING OR DELETING THE NAMES OF THE GUILTY AND INNOCENT—TO "HEY, YOU!" C/O OC WEEKLY, 2975 RED HILL AVE., STE. 150, COSTA MESA, CA 92626, OR EMAIL US AT LETTERS@OCWEEKLY.COM.

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A Riddlebarger With Extra Cheesus

Christ Reformed Church in Anaheim takes its reforming seriously

There's something to be said for churches that tell you what they're all about in their name.

In recent years, the hipper churches have gone for cool-sounding names that one could read any meaning into. Indeed, there are no shortages of "Journeys," "Wells" and fellowships with numbers in their names. **River 47**—band or church? If you guessed the latter, then the OCeeker blesses you.

Enter **Christ Reformed Church in Anaheim**. The OCeeker recently took in some **Scripture** and sacraments at the nearly two-decades-old fellowship on **Sunkist Street**, where he experienced the most **Jesus**-centric service of his seeking days. Here's the big "fuck you" delivered to inferior churches from its website:

We fear that many churches today have gone the way of the seeker-sensitive model, treading too lightly on doctrine, abandoning Christ-centered preaching, and downplaying or ignoring the sacraments and church history. Too often these gems have been traded for man-centered themes of self-love, self-improvement and self-absorption. Worship is often reduced to entertainment. The gospel becomes too offensive or deemed too foolish to appeal to the masses, and so it goes unpreached or watered-down to become more palatable.

Yeah, yeah, yeah. They suck. You rule.

Christ Reformed meets at **Anaheim Seventh Day Adventist Church**, whose gray, stucco building is trimmed in blue, with simple crosses adorning the property here and there. The church belongs to the **United Reformed Churches in North America**, tracing its own history through the teachings of **John Calvin** and **Martin Luther**, through **Augustine** and all the way back (naturally) to Jesus himself. Claiming legendary preachers such as **Jonathan Edwards** and **Charles Haddon Spurgeon** for their own, the Reformed today are known less for reaching the lost and more for assholic attempts to convert other Christians to their theological views, namely, that salvation is solely at the discretion of **God's** sovereign decree. That's fancy talk for God picks whom He wants to spend eternity with, and you have nothing to do with it, loser.

The good news is a lot of them drink beer.

At Christ Reformed, the mixed-multitude of Anglos, Latinos and Asians dressed all casual-like for the most part, with elders easily spotted in their suits. **Dr. Kim Riddlebarger**, the church's senior pastor, donned a gray robe with black trim and two gold crosses on the front.

With with a mostly bald head and white mustache, Riddlebarger was the center

of attention as he read Scripture from the **Old and New testaments** and recited the **Lord's Prayer**, with confession, prayers, a baptism of infants and a sermon to boot.

Infant baptism remains a controversial practice that some saints believe makes the Reformed churches kinda fishy because baptism should be a choice. With two tykes waiting for the water,



OCEEKER
»JOSH DULANEY

Riddlebarger, per the script, asked us if we promised to pray for them and encourage them in the fellowship of believers.

The OCeeker, who had

accidentally wandered into the parents-with-small-kids pews, was wearied by the whippersnappers, and was in no mood to lift up the little ones to the Lord. Small fry with the god-awful crayon drawings you kept showing the OCeeker: stick to math.

Riddlebarger preached on **Psalms 23**. A technically sound sermon from a solid Bible teacher (in his writings, Riddlebarger has eviscerated the end-times lunacy espoused by **Calvary Chapel** and others), by the time the message hit, the OCeeker was worn out from the robo-recital of Bible verses and prayer. Still, he managed to bring lofty doctrine down to real life, as he spoke of trusting God in difficult days: "He often takes us in a surprising direction by placing a trust in him. Whilst we are being led by our shepherd to the pasture, we discover that the right path down which the shepherd is leading us might take us to that place we dread the most. Even though I walk through the valley of the shadow of death, I will fear no evil."

The OCeeker gave the sermon four out of five crosses. Devoid of the trite "God showed me" insights from the typical American pastor, more practical preaching would have made the message more meaningful.

Then it was time for the world's longest communion. The elders each dismissed the pews one by one, so that each section of saints gathered up front to drink the Jesus juice and snack on a holy cracker. This took an inordinate amount of time, redeemed only by the fact that the OCeeker got to spend more moments next to a lovely brunette. She had her kids in tow, but no husband around, and the OCeeker joined them for the walk up to the communion elements, sorely tempted to place his manly hand on the small of her back and pretend, if for a fleeting moment, that the family was his own. Oh, holy day!

Not a lot of hot singles there, though.

JDULANEY@OCWEEKLY.COM

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THE HOUSE THAT

BY BRANDON FERGUSON

Tony Bushala first met Manuel Ramos more than 20 years ago when Bushala played drums with Teatro Cometa, a theater group that performed bilingual one-act plays in Fullerton in the late 1980s and early '90s. Ramos, who was about 10, was the son of one of the actresses; his uncle, Bushala's best friend at the time, directed the troupe. Occasionally, Ramos would sit quietly in the audience and watch rehearsals.

Bushala, now 53 and a millionaire many times over, eventually moved on from drumming to managing his father's extensive properties in Fullerton and elsewhere, becoming a real-estate developer and a vocal opponent of city government. In 2006, Bushala was riding his bicycle when he bumped into Ramos, who was now a hulking, overweight guy in his mid-30s, dressed in the uniform of the Fullerton Police Department.

ing tubes, would quickly be broadcast around the world. It had been taken by Thomas' father, Ron, a retired Orange County sheriff's deputy, just hours after the beating. His son was taken off life support on July 10.

Now, a month after the beating, Bushala was about to break another major story by giving the world the names of the six officers involved in the incident. Among them was Ramos, who had sparked the lethal confrontation by menacing Thomas, standing over him as he donned a pair of latex gloves, threateningly telling him, "These fists are ready to fuck you up."

Bushala says he took no pleasure in realizing Ramos' role in the beating. "His mother is my friend," he says. "I still like her. It was sad to know that it was Manny who was one of the cops who started the fight."

In the wake of the alleged murder, Fullerton police officials sought to downplay

has gathered nearly 18,000 signatures, well more than the 10,552 required by law. The recall election, which will be held concurrently with the statewide primary on June 5, will see 13 candidates, including Friends for Fullerton's Future bloggers Travis Kiger and Greg Seborn, vying for three possible seats on the council.

Bushala's critics call him a bully who used his substantial financial resources to fund narrow political attacks against his enemies. "If you're willing to spend the money, you can qualify almost anything for a ballot," says Larry Bennett, chairman of Protect Fullerton-Recall NO, which has made Bushala the central issue of its platform.

"Bushala will stop at nothing to win," says the group's website. "He's even used the tragic death of the homeless transient Kelly Thomas to advance his radical agenda of legalizing marijuana and disbanding the Fullerton Police Department."

An unabashed libertarian, Bushala doesn't deny his support for allowing ailing Californians to smoke marijuana, which has been legal in the state since 1996, nor does he deny his deep pockets have allowed him to have a strong voice in his community.

"The blog is just a beacon to shine a light on people," he says. "The message is clear: We elected to you to represent the city of Fullerton. Not the police union, not the fire union. Unfortunately, it took the death of an unarmed man to wake people up."

BUSHALA IS LEANING forward over a long, picnic-style table in the rear of Stubrik's Steak House & Bar in downtown Fullerton, just a block from where the Thomas beating took place. The bar is filled with customers, and Bushala, who's drinking beer and eating steak, has to cup his hand over his ear to hear above the din. His cherubic face is sprinkled with salt-and-pepper whiskers. Dressed in a Dickie's-style worker's jacket and a plaid flannel shirt, he doesn't resemble someone whose net worth, which he refuses to divulge, is seven figures.

Born in Fullerton in 1958, Bushala attended Troy High School, where he excelled in sports, notably football, setting a record for most yards rushed in a season his senior year. He also played for Fullerton College; there, he was an all-conference running back in 1979. "I'd never go down by an arm tackle," he boasts.

IS FULLERTON DEVELOPER TONY BUSHALA THE COUNTY'S NEWEST KINGMAKER?

Ramos was sitting in the driver's seat of his patrol car, which was parked in a lot near Highland Avenue, just north of downtown. Bushala approached the driver's-side window and introduced himself. Though Ramos recognized Bushala, he didn't seem particularly friendly. Without so much as shifting in his seat or stretching his mouth into a smile, he simply extended his hand.

"I don't know if he was being a dick so much as he was just being a little lazy to not get out of the car," recalls Bushala. "You see somebody you know, you stand up and shake their hand."

Bushala quickly forgot the perceived slight and didn't think about Ramos again until early August 2011. On the evening of July 5, Fullerton cops had confronted Kelly Thomas, an unarmed homeless man who suffered from schizophrenia. Because Thomas didn't immediately comply with their commands, the officers Tased him repeatedly and beat him so badly he suffered a smashed cheek bone, a shattered nose and broken ribs. The first media outlet to publish a graphic photograph of Thomas in the hospital was Friends for Fullerton's Future (fullertonsfuture.org), a rollicking political blog that Bushala founded four years ago. The image of Thomas' lifeless, unrecognizably swollen face, half-hidden behind breath-

lerton police officials sought to downplay Thomas' death, suggesting (wrongly, as it turned out) that the victim had actually injured his attackers. Worse—to Bushala, at least—was the fact Fullerton's elected leaders seemed unconcerned. Through Bushala's determination to publicize the killing and name those responsible, Kelly Thomas' brutal death has become a fountain of universal outrage that has united everyone from left-wing Occupy activists to *John and Ken* radio-show fans in calls for justice.

Ron Thomas gave Bushala permission to publish the gruesome photograph. "I wanted people to know what was done to my son," Thomas says. "Tony convinced me it would definitely get out there. I had no idea it would go worldwide."

It might seem unlikely for a hyper-local blog such as Bushala's to break a nationwide story. But if anyone in Fullerton could be expected to take on such a story, it would be him. By the time Ramos and his partners assaulted Thomas, Bushala had already developed a reputation as a rabble-rouser whose revulsion for certain prominent local officials knew no bounds.

Bushala blames complacent city officials for allowing such abuses to happen. He is now almost-single-handedly financing an expensive recall effort aimed at the Fullerton City Council that

» CONTINUED ON PAGE 16

TONY BUILT



MARISA GERBER



MARISA GERBER

BUSHALA PROTESTING
AGAINST POLICE
BRUTALITY

JOHN GILHOOLEY



Despite his family's fortune, Bushala spent countless hours washing dishes and busing tables in his father's restaurant, Orangefair, now a Tony Roma's, and provided minimum-wage grunt work—everything from cleaning toilets to painting walls—at his father's various properties.

After graduating from Cal State Fullerton, he went into teaching and coached the track team at Sunny Hills High School. Bushala married in 1993, and he and his wife moved into a modern, two-story house in a nice suburban neighborhood near Coyote Hills, where they raised three sons, who are now in their teens and early 20s. After separating from his wife in 2009, Bushala moved into a small Spanish Revival home in a working-class area claimed by the city's oldest gang, Fullerton Tokers Town. The house boasts a large back yard, complete with citrus trees and a chicken coop.

Until last year, Bushala also owned a sprawling swath of vacant land that he had purchased years earlier from the Union Pacific Railway. Using eminent domain, the Orange County Transit Authority (OCTA) seized the 8-acre property to make way for an extension of the Orange

Line; Bushala walked away with \$3.5 million from the deal. He also owns a two-story brick building just south of Commonwealth Avenue that he uses for his office; it is full of memorabilia from his father's restaurant, including a giant fiberglass fish, filing cabinets, computers and drafting tables.

Another building Bushala owns houses the Maverick Theater, an Art Deco-style venue for offbeat stage productions such as *Night of the Living Dead* and *Santa Claus Conquers the Martians*. After dinner at Stubrik's, Bushala steps inside and walks past the ticket booth, eliciting nods and smiles from passing crew members. From backstage, he gently parts a curtain to reveal a cast of actors in medieval garb who are running through a dress rehearsal of *The Legend of Robin Hood*.

Given Bushala's extensive landholdings in Fullerton, it's no surprise that, over the years, he sought to build alliances with local politicians who might be able to help him cut through red tape at City Hall. "I was the guy who used to show up at cocktail parties with a \$1,000 check," Bushala says.

He soon learned that money can't buy you love. Bushala became convinced the City Council was dominated by bureaucrats with no vision, such as Dick Jones,



MANUEL RAMOS

**"HIS MOTHER IS MY FRIEND. I STILL LIKE HER. IT WAS SAD TO KNOW THAT IT WAS MANNY [RAMOS] WHO WAS ONE OF THE COPS WHO STARTED THE FIGHT."
—TONY BUSHALA**



**FRIENDS FOR FULLERTON'S FUTURE
BLOGGER TRAVIS KIGER**

JOHN GILHOOLEY

the council member who was mayor when Thomas died.

In 2007, a developer friend seeking to adapt a vacant mustard factory into residential housing had gone before the council with a set of plans. "The architect hired was a well-known architect for adaptive reuse projects," Bushala says. "Dick Jones looked at it and didn't like the design. Because he's a plastic surgeon, he said he knows what looks good. After that, I'm like, 'Oh, my God, there's no way in hell I'm going to sit and watch this guy get re-elected.'"

Instead, Bushala started Friends for Fullerton's Future, allowing him and his friends to post their concerns about city government, typically under pseudonyms, often about the most arcane topics: traffic cameras, water taxes, redevelopment policies. One of the first posts that went live on Oct. 24, 2008, featured a six-minute YouTube video showing Jones speaking at various meetings over the span of a year. In the first part of the clip, titled "Dr. Jones and His Monster," the councilman is blasting downtown club owners for their unruly clientele. By the end of the video, the flip-flopping Jones is urging the council to subsidize the same businesses with taxpayer money.

Blogger Travis Kiger, 32, a friend of Bushala who later became instrumental in Friends for Fullerton's Future's exposé of the Thomas beating, remembers seeing Bushala at a council meeting in 2008. "I saw him go up to the front, and he was calling something a boondoggle," Kiger says. "I said to myself, 'I like this guy.'"

Besides Jones, one of the blog's early targets was Dick Ackerman, a former Fullerton mayor and California state legislator who left office in 2008. Ackerman found himself caught in Bushala's cross-hairs in 2009 when his wife, Linda, unsuccessfully ran for state Assembly. The blog accused Ackerman, who lived in Irvine, of falsely claiming to rent a Fullerton home and subsequently changed their surname to "Hackerman."

Bushala kept the heat on when Ackerman was investigated by Orange County District Attorney Tony Rackauckas for alleged illegal lobbying of state legislators during California's proposed sale of the OC Fairgrounds. Freshly termed out of office, Ackerman had taken a position on the Fair's Board of Directors. State law barred him from lobbying legislators for one year after leaving office.

Although the DA cleared Ackerman of any wrongdoing, saying "his contact was not with state legislators," online investigative-news agency Voice of OC obtained detailed billing records several months later clearly showing Ackerman had had conversations with legislators from Orange County days before they voted to sell the state-owned fairgrounds. Multiple requests for an interview with Ackerman for this story went unanswered.

ON JULY 11, 2011, Bushala strolled across the railroad tracks from his office on Walnut Street to the Fullerton Transportation Center, the mammoth metal-and-brick stop where Thomas had been beaten the previous week. Just a day earlier, doctors had taken the homeless man off life support. Bushala figured he might be able to find someone, perhaps even an eyewitness whom he might interview. Standing in front of the Slidebar Rock & Roll Kitchen, just next to the transportation center, was Ron Thomas, who was putting up fliers asking witnesses to come forward.

Bushala recognized Ron from news footage and introduced himself.

"Are you the guy who put the video of the city camera that caught the beating online?" Ron reportedly asked Bushala.

Bushala had posted the video three days earlier, with narration suggesting the camera might have captured the beating on tape.

"Here's this guy who's filming the city camera," Thomas recalls. "And he's trying

» CONTINUED ON PAGE 18

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THE HOUSE THAT TONY BUILT » FROM PAGE 16

to explain they have this clear view, and I'm thinking, 'I've gotta find this guy.'"

Seizing the opportunity, Thomas showed him a cell-phone image of his son in a hospital bed, connected to tubes, his swollen face resting on a bloodstained pillow. Bushala asked for a copy. Thomas agreed to think it over.

"He tried to explain to me about blogging," Thomas says. "I said, 'You know what? I'm in my 50s. I don't know about blogging.'"

Bushala says he explained the importance of the photo. "It was evidence of what they did to his son," he says. "The only way people are going to understand and realize the severity of the beatdown his son got from Fullerton police was to give me that photo."

Thomas eventually gave Bushala the image, which he posted on July 28, scooping media outlets from *The Orange County Register* to Britain's *Daily Mail* in the process. "Once we published the photo, it went viral," says Bushala. "That's when the light started shining on the event in Fullerton. I think that was one of the key elements to getting six cops off the street."

Indeed, publishing the photo seems to have motivated certain people within the Fullerton Police Department to leak to Bushala the identities of the officers who had beaten Thomas. "People inside the police department started calling anonymously, pointing us in the right direction," says Kiger. "That alone shows where the culture deep inside the police department has gone wrong. Even inside, people are sick of what's happening."

On July 23, Friends for Fullerton's Future posted a cell-phone video taken by a bystander that showed several cops standing over Thomas. The static buzz of the Taser is clearly audible in the tape, which, chillingly, ends with Thomas repeatedly moaning, "Dad! Dad!"

On Aug. 4, Bushala again scooped both the local and national mainstream media by revealing the identities of five of the six officers involved: Ramos, Jay Cicinelli, Kenton Hampton, Joseph Wolfe and James Blatney. Then, on Sept. 5, Friends for Fullerton's Future published photographs taken by a witness to the Thomas beating. The series of images, though blurry, clearly show light reflecting in a pool of blood at the feet of several officers.

Kiger, one of the most prolific bloggers on the Thomas story, recounts Bushala's tenacity in the days following the beating. "He was just out there all the time, trying to find out what happened," Kiger says. "At the time, the police had done a bunch of press releases saying, 'There's nothing to see here.' He knew there was more to the story. Obviously, we weren't going to get to the bottom of it reading police press releases."

Councilwoman Sharon Quirk-Silva publicly extended her condolences to the Thomas family, and Councilman Bruce Whitaker appeared on several webcasts and suggested the possibility of a cover-up. "The primary source [of information] for me was the [Friends for Fullerton's Future] blog," says Whitaker. "I think Tony's somebody who resents falsehood being promulgated, and he's seen where

traditional media is falling short. He's like many entrepreneurs that get drawn into something different; he thought, 'Hey, I can do this better.'"

Unlike Whitaker, however, Councilman Pat McKinley, Fullerton's former police chief, remained largely mum about the event, except when defending the officers involved or denying the department had a history of excessive force, despite overwhelming evidence to the contrary (see Marisa Gerber's "Bullies In Blue," Nov. 24, 2011). Councilmen Don Bankhead (another former Fullerton officer) and Jones took similar positions from the dais. "They failed to lead Fullerton out of what was a crisis," says Bushala.

Bushala wasn't alone in his frustration with McKinley, Bankhead and Jones. "McKinley, being a police chief for 16 years, knew exactly what was going on," says Ron Thomas, who also recounts a meeting he had with Jones immediately after his son's death. When he asked Jones for answers about what happened to Kelly, Thomas says Jones looked at him and said, "I have no clue what the police department does."

Adds Thomas, "If there were a city government and a mayor that cared, these officers wouldn't have been on the street. These three guys never cared."

The first major protest against the city's police and elected leaders took place on July 30; gathered across the street from the police station were about 250 people, a cross-section of society armed with signs reading, "Serve and Protect Not Beat and Neglect" and, "Lock 'em up for Murder." They were joined by almost all of Southern California's television and radio stations, finally covering what Friends for Fullerton's Future had been reporting for weeks.

The weekly protests and Friends for Fullerton's Future's ceaseless coverage produced results. On Aug. 11, 2011, Michael Sellers, then Fullerton's chief of police, retreated from the spotlight, claiming unspecified health problems; he retired on Feb. 18.

But the biggest bombshell came on Sept. 21, 2011, when Rackauckas filed homicide charges against Ramos, whom he charged with involuntarily manslaughter second-degree murder, and Cicinelli, for involuntary manslaughter and excessive force.

By then, however, Bushala had already moved from posting updates to the Thomas beating story to laying the groundwork for what quickly became a mission to unseat the majority of the five-member City Council. On the same day Sellers took his medical leave, Bushala filed paperwork creating the Committee Supporting the Recall of Pat McKinley, Don Bankhead and F. Richard "Dick" Jones. Publicly available campaign statements show Bushala and his older brother George have contributed \$168,422 of their money to finance the effort.

On Aug. 19, just eight days after Bushala's recall effort went public, a group of law-enforcement unions—the Fullerton Police Officers Association, the Riverside Police Association, the Peace Officers Research Association and the Southern California Alliance of Law Enforcement—joined forces to fight the new committee. The group provided tens of thousands of dollars to fund the Protect Fullerton-Recall NO committee, which was formed by one of Bushala's

"MY WHOLE THING WAS I WANTED PEOPLE TO KNOW WHAT WAS DONE TO MY SON. TONY CONVINCED ME IT WOULD DEFINITELY GET OUT THERE. I HAD NO IDEA IT WOULD GO WORLDWIDE." —RON THOMAS

favorite blogging targets, Ackerman, as well as Larry Bennett, a Fullerton planning commissioner.

Bennett claims Bushala is using the recall effort to advance his own narrow political interests as a would-be king-maker. "Somebody who wants to spend that kind of money wants some quid pro quo in return, I believe," Bennett says. "He has a history of crossing swords with the city. He has a lot of property in town; there are code-enforcement issues that have been levied against the various properties. I think that part of it might be just to eliminate any hassle he might have from city staff moving forward."

"He's making things up," responds Bushala. "They've filed several complaints with the [California Fair Political Practices Commission]; I have hid absolutely nothing of my finances and timely filed all my paperwork." Bushala's voice increases in volume as he speaks. "He's made every claim in the world. Every time I write a check or do any political-action committee, it's all documented. He's trying to say I'm misleading people; he's full of it. He's full of himself."

On its website, the anti-recall campaign implies Bushala fleeced taxpayers thanks to the settlement he received from OCTA. Bushala points out that Ackerman represents the development firm St. Anton Partners, which, along with several other firms, applied for a subsidy from the redevelopment agency to develop a project in Fullerton's SOCO district. A city committee ranked St. Anton's project as sixth based on specific criteria, including availability of low-income housing.

"When it went to the City Council for a vote, [St. Anton Partners] got awarded \$9.5 million," Bushala says. "So they went from sixth place to first, basically. I believe that happened because of the pressure with the recall, and Dick Ackerman has supported the three who are being recalled during their elections."

Bennett defends the council's decision to award the contract to St. Anton Partners, saying the initial ranking didn't properly weight the financial return on the investment. He claims that prior to the vote, a newly hired city manager re-evaluated the project's ranking. "So when they all came back and that [new] weighting was applied, the one unit that Dick Ackerman was pushing went up the list because you were getting a lot more units for a lot less subsidy," he says.

Bushala's supporters, including Whitaker, say his critics are misinformed. "Tony's foremost detractors seldom deal with facts when trying to be critical of his efforts," he says. "They attempt to vilify him in an emotional way. And I think that's a litmus test."

ON AN UNSEASONABLY hot afternoon, Bushala is walking through the transportation center. He stops by the Fullerton

train station, a beige, Santa Fe-style building bisected by a breezeway that Bushala says he has spent nearly \$491,000 faithfully restoring; \$40,000 went to the city upfront to put the building on the National Register of Historic Places. The station houses a coffee shop run by his sister, as well as an office run by the attorney whose discarded junk mail was found in Thomas' backpack the night he was beaten. The building is just 100 yards south from the site of the beating.

Tony approaches the makeshift memorial adjacent to the infamous gutter; a streetlight blooms with potted flowers and is wrapped with strands of Christmas lights. There, he encounters a skinny transient who goes by the name Scooter. Clad in a yellow T-shirt, jeans and a floppy fisherman's hat, the man says he knew Thomas as "Caveman"—because of his wooly appearance.

Describing the night of the beating, Scooter says he saw officer Cicinelli arrive on the scene and calmly walk past officer Ramos, who was holding Thomas down. He believes Cicinelli intentionally positioned himself between a nearby camera and Thomas before he began bashing the schizophrenic man repeatedly in the head with his Taser.

"Cicinelli started doing his craftsman-ship," Scooter recalls. "What he was doing was so outlandish. I was saying 'What's going on? He's not even resisting.'"

Suddenly, a transient named Piso Flores approaches and interrupts the conversation. "You know this guy?" he asks, pointing to the memorial. "Keep up the good work."

Flores grabs one of the potted flowers and asks if he can take it.

Scooter shakes his head. "It was brought by the family," he responds. "But I'm not going to say you can't take it"

Flores begins to walk away with the flower. "Nah, man, put it back," Bushala barks.

The transient turns, and the two stare each other down.

"I'm going to give it a good home, man," Flores says, puffing out his chest.

"Put it back," Bushala repeats. "It's not yours."

For a second, a conflict seems inevitable, then Scooter quickly gets between them and tells Bushala not to worry about it. "That guy is known to cause trouble," he says.

Bushala watches Flores leave with the plant. He shakes his head, then starts to laugh. A Fullerton police cruiser rolls through the parking lot of the nearby train station. Scooter eyes the car warily. The officer stops to make contact with a couple of men sleeping beside the platform. The police leave without incident.

"These cops are a lot more mild-mannered," Scooter says. "They drive slower; they look calm. It's completely different. It's easier to be yourself. Before Kelly Thomas, we were scared."

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[COMEDY]

Damn Funny

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Finding time from his regular gig hosting *The Price Is Right*, bespectacled comedian Drew Carey presents the comedy stylings of the Midnight Show. Typically featured at LA's Upright Citizens Brigade Theatre, the group is coming to Irvine with its blend of standup and sketch comedy. Some material has enjoyed viral status, thanks to Funny or Die, and past performances have included SNL regular Abby Elliott, as well as former *Punk'd* star Dax Shepard. For those interested in a taste of what's in store, head over to YouTube and check out *More Drunk Orson Welles Outtakes*.

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—BRANDON FERGUSON

[THEATER]



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Mrs. Smart's Spectacular Circus at the Found Theatre, 599 Long Beach Blvd., Long Beach, (562) 433-3363; www.foundtheatre.org. 8 p.m. Through May 26. \$5-\$10. —STACY DAVIES



page 23
SUNDAY
TIME FOR SOME
PROTO-POSTO-PUNKO

page 23
MONDAY
TELL 'EM LARGE MARGE
SENT YA

page 23
TUESDAY
CABS ARE HERE!

page 25
WEDNESDAY
GET READY! IT'S TIME
FOR PRIDE WEEK

page 25
THURSDAY
THE LOSERS HAVE
TO DRINK ALL THE BEER

friday>
VIRAL IN A GOOD WAY

sat/05/12

[FOOD FESTIVAL]

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[FESTIVAL]

Canta y No Llores

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Battle of the Mariachis. Dressed in embroidered, braided and silver-studded costumes and sombreros, and wielding violins, trumpets and guitars, the best mariachi ensembles from across the West compete for cash prizes and celebrate a tradition that began in Jalisco, urging us to sing and not cry, *ay-yi-yi-yi*, about our *cielito lindo*. For a little heaven, arrive early for some great Mexican food! Be delighted, if also embarrassed about your lousy high-school Spanish, as cute puppets perform a bilingual marionette show for you and the other kids.

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At first, the thought of drinking Aloe vera might make some people back away. But in fact, this delicious "digestion cocktail" is doing amazing things for people who suffer with stomach problems --- even if they've had them for years. Here's how it works...

Is it Worth the Risk? FDA WARNING!

Certain antacids like Prilosec®, Nexium®, Prevacid®, Dexilant®, Zegerid®, Protonix®, Aciphex®, Vimovo®, Prilosec OTC®, Zegerid OTC®, and Prevacid 24HR® may increase the risk of hip, bone and spinal fractures from excessive or long term use.*

STOMACH AGONY

Your stomach naturally produces acid so strong, it can



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2oz. of AloeCure® provides a reduction in the acidic concentration in the stomach by 10 times!!

dissolve an aluminum spoon in just 30 minutes! And when excess acid escapes into your esophagus, throat and stomach lining... It unleashes the scorching pain of acid reflux, heartburn, ulcers and more misery. Add the problems of stress, and "all hell breaks loose."

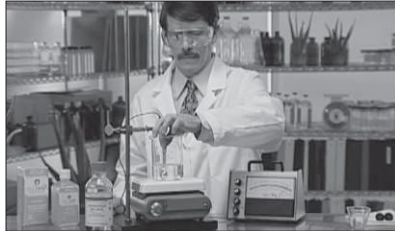
Dr. Rodriguez explains... the "AloeCure" can work genuine miracles. It buffers high acid levels with amazing speed. So your stomach feels completely at ease just moments after drinking it." In fact, it could wipe out stomach pain, discomfort, and frantic runs to the bathroom.

UNTIL NOW, LITTLE COULD BE DONE...

But "AloeCure" can help virtually anyone. Even people with chronic stomach pain can feel better right away," says Dr. Rodriguez. And what's really exciting is AloeCure® aids in keeping your digestive tract healthy, so intestinal distress stops coming back.

DIGESTION DEFENDER #1: BALANCES STOMACH ACID

Your first line of defense is calcium malate. This natural acid buffer instantly sends stomach acid levels plunging. And holds acid levels down so they don't return!



Dr. Santiago Rodriguez, Ph.D., world-famous research chemist

DIGESTION DEFENDER #2: INSTANT, SOOTHING RELIEF

AloeCure® is brimming with polysaccharides, this "wonder" compound that gently coats the throat, esophagus and stomach, carrying instant relief to cells scorched by excess acid.

HERE'S WHAT DOCTORS ARE SAYING!

AloeCure® is backed by important scientific studies that confirm... aloe calms stomach acid and allows your body to heal itself.

Dr. Liza Leal, M.D. says, "That's why I recommend it to patients who suffer from bouts of heartburn, acid reflux, ulcers, and irritable bowel syndrome."

Dr. Santiago Rodriguez agrees. "Just two ounces of AloeCure® reduces the acids in your stomach by ten times."

Francisco DeWeever, a Certified Nutritional Microscopist, "My patients report their IBS, Crohn's-Colitis, Constipation, Acid Reflux and a host of other digestive problems have all but disappeared."

USERS ARE THRILLED!



"All the problems I had with my stomach are gone. Completely gone."

-Phillip Brown; Machinist



"AloeCure® helped with my bloating, my digestion, even my sleep. I can really see a big difference."

-Florence Vazquez, Caregiver



"I can eat what I want and not worry about sitting up all night with heartburn because of it."

-Jaime Leigh, Teacher

SAFE AND EASY TO USE

Unlike harsh chemical antacids and prescription drugs, AloeCure® is safe, all-natural and has absolutely no side effects. It's tasty, drug-free, and simple to use. Just drink two ounces, once in the morning, and once at night, and start enjoying immediate life-changing relief!

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sun/05/13

[CONCERT]

Beautiful World

Devo

Behold Devo, kings of rock—or maybe just kings of this rock called Earth that we all happen to live on, lauded for their proto-posto-punko not-really-new-wave music and laughed at by disbelievers

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for their decades of depressingly impeccable insight into the decay of American society.

Started in 1973 at Kent State, where echoes of the 1970 shooting still resonated, Devo have enjoyed (or endured) one of the most original and bizarre trajectories in music, from fringe culture to pop culture and back, and with a surprisingly robust catalog and a bombs-away sense of humor always good for a few desperate laughs. “Whip It?” Sure, but what we’re really about here is that uncontrollable urge.

Devo at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. \$45-\$100. —CHRIS ZIEGLER

[THEATER]

Second Life

REBORNING

Life and art become surprisingly interchangeable for Kelly, a young artist who begins sculpting a baby doll for someone she believes may be the mother who abandoned her at birth. And as if dolls weren’t creepy enough, she’s making an “Eva” doll—a re-creation of a baby that passed away years ago—for a mysterious client. In *Reborn*, Kelly begins to lose touch with reality as she continues to make lifelike dolls for grieving parents—all while her boyfriend, Daizy, struggles to bring her back from insanity. This psychological thriller examines the power of creation and unwraps the mystery of Kelly’s own “reborn.”

Reborn at the Chance Theater, 5552 E. La Palma Ave., Anaheim Hills, (714) 777-3033; www.chance theater.com. 2 p.m. Through May 20. \$30-\$35. —JESSICA FORD

mon/05/14

[FILM]

A Loner, Dottie

Pee-wee’s Big Adventure

The perpetually adorable man-child who taught us how to fold paper airplanes and introduced us to Penny cartoons back in the ’80s met a frenzied, cult-like comeback last year with a slew of sold-out theater shows. If one thing is certain,

it’s the world loves Pee-wee Herman. And we do, too. This week, the historic Bay Theatre presents his first silver-screen hit, *Pee-wee’s Big Adventure*, in which our brave and spastic hero travels the Earth in search of his precious red bicycle, stolen by the evil and gross Francis. Watch as Pee-wee wins over a bar of bikers with his “Tequila” dance, gets chased around the Alamo and meets the nightmare-inducing Large Marge. We know you are, but what are we? Completely delighted.

Pee-wee’s Big Adventure at the Bay Theatre, 340 Main St., Seal Beach, (562) 431-9988; www.baytheatre.com. 8 p.m.; also Sun., 6 p.m.; Wed., 8 p.m. \$5-\$8. —ERIN DEWITT

tue/05/15

[THEATER]

Take Ride

JITNEY

Ever wonder what a jitney is? Well, you’re in luck—August Wilson’s play is all about them and more. As the ’70s dawn on Pittsburgh, an urban resurgence threatens a storefront station where gypsy cab drivers, known as jitneys, exchange stories about daily fares and snoop into one another’s personal affairs. In addition to facing a

boarding-up of his jitney station, owner Becker worries about confronting his son, who is set to be released from a 20-year jail sentence. In the meantime, enemies drop in and lovers rekindle tense relations. *Jitney* is part of a series of plays that candidly reflects the African-American experience in this ever-changing and capricious span of the 20th century.

Jitney at South Coast Repertory, 655 Town Center Dr., Costa Mesa, (714) 708-5555; www.scr.org. 7:30 p.m. Through June 10. \$10-\$48. —YASMIN NOUH

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MAY 17

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wed/05/16

[THEATER]

Good Grief

Dog Sees God: Confessions of a Teenage Blockhead

What if existence were like a comic strip? The boring parts would be white space, every other moment would be a punch line, and the heaviest problems

in life would be trying to kick a football held by a mischievous girl. *Dog Sees God: Confessions of a Teenage Blockhead* wants you to imagine beloved childhood characters older—and understand that even for cartoons, growing older is tough. The main character's dog (copyright issues force us to infer who that is) dies, and in

the process, he poses existential questions to himself. And what we learn is that life for this group of friends is filled with problems of sexual identity, drug addiction, body image and suicide. It's a unique twist on the characters we all love in a story that will keep you on the edge of your seat.

Dog Sees God: Confessions of a Teenage Blockhead presented by Theatre Out at Empire Theatre, 202 N. Broadway, Santa Ana, (714) 220-7069; www.theatreout.com. 8 p.m. Through June 9. \$15-\$18. —JOE LAPIN



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[LGBT]

Pride Week!

FRESHMAN 15
WEDNESDAYS

Leave it to Ripples, Long Beach's most notorious gay club, to come up with a midweek theme night that makes even the most unshockable club-hoppers do a double-take. Case in point: Freshmen 15 Wednesdays, to which nubile young college boys are invited to partake in booze, go-go boys, dancing and karaoke. Perhaps it's the 25-cent beer price that reels them in (with buy-in, of course), or perhaps it's because the "15" in the night's title doesn't imply the amount of weight gained during that first year of school. Oh, good Lord. This Wednesday is especially fun, however, as Ripples kicks off the long-awaited Pride Week with its College Night Pride Party.

Freshman 15 Wednesdays at Club Ripples, 5101 E. Ocean Blvd., Long Beach, (562) 433-0357; www.clubripples.com. 9 p.m. Free. 21+. —ERIN DEWITT

thu/05/17

[SPORTS]

Nice Shot

Beer Pong Tournament

Thursday nights mark the beginning of a college student's three-day weekend, and the Derby Deli and Dueling Piano Bar acknowledges this with every twenty-something's favorite drinking game: beer pong. Each week, the bar hosts a beer-guzzling battle to the death, with two-person teams vying for cash and prizes. All this, plus live music from the house

group, the Derby Band. So sink those Ping-Pong balls into plastic cups full of cheap beer—this is the only college sport we actually excelled at.

Beer Pong Tournament at the Derby Deli and Dueling Piano Bar, 27741 Crown Valley Pkwy., Mission Viejo, (949) 582-KEYS; www.derbymv.com. 8 p.m. \$5. 21+. —ERIN DEWITT

[CONCERT]

Hitting Hard

Rammstein

If the '90s are back, then Rammstein, the German metal group who enjoyed American popularity in said decade,

timed their latest U.S. tour perfectly. After opening for the likes of Korn and Limp Bizkit back in the day, they continued to dominate European music charts and play to packed arenas of fans hungry for their bizarre theatrical performances. Giant penis-shaped, high-pressure hoses? Check. Singing while completely engulfed in flames? Yeah, they do that, too. So head to the Honda Center if you're in the mood for loud, thrashing music and off-the-wall effects—no one does metal quite like the Germans.

Rammstein at the Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2400; www.hondacenter.com. 8 p.m. \$49.50-\$92.50. —ERIN DEWITT

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JOHANNES DEWALD

Le Mexique

Danny Godinez's second Anepalco's Café serves Mexican meals in the French style

BY EDWIN GOEI

Like Break of Dawn's Dee Nguyen and the Playground's Jason Quinn, Danny Godinez cut his teeth and proved his chops during stints at the most expensive and uppity restaurants in the county, including Michael Mina's Stonehill Tavern and Charlie Palmer. He lists Thomas Keller's and Ferran Adrià's cookbooks as essentials. And when we asked him where he sees himself in five years, he answered, "Working hard to earn a three-star Michelin."

You shouldn't be surprised, then, that Godinez makes crêpes as well as enchiladas; puts a croque monsieur alongside a carnitas sandwich; and dares to utter "beurre blanc" in the same breath as "pico de gallo." Godinez's original Anepalco's Café in Orange has become the place to taste the food of a chef who has one toe in French culinary traditions and a whole foot in his family's Mexico City kitchen.

He recently opened a second Anepalco's inside the Ayres Inn, across from the UC Irvine Medical Center. The words "Le Mexique French Cuisine" are the subtitle on a sign that features a silhouette of the Eiffel Tower acting as the "A" in Anepalco's. But the Mexican dishes aren't any way less Mexican. Godinez still offers chilaquiles, the homey breakfast usually whipped up from last night's left-over tortilla chips, here with a modernist twist. He sculpts his near-pulverized mass of masa into a compact cylinder not unlike the expensive tuna tartares that Godinez admits were an inspiration. Once you get past the irony of the presentation, you're mesmerized by the spicy moat that surrounds it. The dark, thick sauce is a secret seven-chile blend har-

boring smoky, sweet and complex flavors of all the species of capsicum that went into it. Everything from the muted crispiness of the chilaquiles to the folds of a perfectly cooked egg to the cooling touch of crema takes on deeper resonance and depth when combined with spoonfuls of the stuff. And you'll eat every speck—eventual heartburn be damned.

More of this wonder can be had in the huevos divorciados, the traditional two-toned dish of fried eggs, bacon and ham riding a corn tortilla flotilla. A whole cup and a half of red sauce engulfs one side of the plate, while the other side is drowned in a green-chile salsa. The green sauce sings with the high trill of Mariah Carey; the other rumbles with the low, sultry bass of Barry White. If your constitution is used to something milder for breakfast, I suggest the Spanish tortillas, employing beaten eggs spread out onto an omelet as thin as a compact disc. The tortilla de pollo—topped with bright splotches of pesto, artichoke, chicken and cheese—is also wonderful and can be had at both Anepalco's locations.

Be aware that only the Ayres Inn branch offers dinner. And it's with this menu that Godinez starts to really crack his knuckles and show you that Mexi-French cuisine isn't monopolized by Richard Sandoval's Raya at the Ritz. Baguettes are served with guajillo chile butter, and dessert is from a roster of crepes that, of course, includes one with Nutella and banana. The best dish has to be a pan-sautéed tilapia; Godinez turns a bargain fish into something as delicate as seabass. Everything you require from a French restaurant fish

dish is present, from the coveted crispy sear of the flesh to a silken potato purée to a lick-the-plate good serrano beurre blanc an accomplished saucier would sell his soul to produce.

The second-best dish features a strongly flavored brown paste of chiles and spices coating a well-cooked pork tenderloin. The pig steak is done al pastor-style, sitting in a pineapple purée that winks at the classic combo of applesauce and pork chop. But a few other dishes still need time to mature. One night, the huarache was inedible, the dough tougher to chew than an actual sandal. The huitlacoche burger, which is still better than a lot of burgers out there, falters slightly only because Godinez seems afraid diners will actually taste the huitlacoche aioli. And although it has perfectly cooked scallops topped with coins of chorizo and an orange-hued sauce that harbors the burn of the sausage, the polenta base for the callo de hacha was lukewarm.

These are minor complaints, though. It's already well on its way to being the best new restaurant in OC. Heck, it's already the best restaurant in a hotel not near the ocean. No dish costs more than \$16, and the wait staff is overly attentive. Plus, during Sunday brunching hours, parking is less frustrating here than at the original Anepalco's, which gives you more time to ponder what vintage of wine goes best with chilaquiles.

ANEPALCO'S CAFÉ

3737 W. Chapman Ave., Orange, (714) 456-964; www.anepalcoscfe.com. Open daily, 11 a.m.-2 p.m. & 5:30-9 p.m. Dinner for two, \$25-\$40, food only. Wine and beer.

HOLE IN THE WALL

» GUSTAVO ARELLANO

Long In the Plate

BAHAY KAWAYAN

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I literally ran into Bahay Kawayan, starving after a day driving across Southern California, needing a starch-filled pick-me-up before I could take on the night. One elderly lady grunted her welcome as I made a beeline to the turo-turo trays; another never looked up from her iPhone. A middle-aged woman sat behind the counter, eyes closed as KNBC-TV Channel 4 bored her, waking in time to see me ogling the adobo and bangus before me.

"Filipino food!" she barked, with no patience this evening for lookie-lous.

"I know," I shot back, ogling the sausages, pointing at them and, not quite remembering their names, mumbling, "Longsilog..."

"Longanisa!" she snapped, muffling her derisive snort.

"That's right—longsilog is a breakfast," I gamely responded, following with a slew of other members of the genre to appear legit—tosilog, daingsilog, adosilog and others. She wouldn't have it.

"What do you want?" she asked, annoyed. The décor was sparse—stark pictures of meals, washed out by the flash; a television; a glass case holding a boxing glove autographed by Filipino legend Manny Pacquiao as if it were a holy relic. The menu options were limited—the one-item combo, or two, with about eight choices from the buffet for this off-hour between the lunch and dinner rushes.

"The longanisa and the pancit," I said.

Now it was her turn to be impressed. "You know pancit?"

Of course I did, along with most of the other treasures of Filiipino food, which I'll always maintain is the most criminally unappreciated cuisine in Orange County. She served up two scoops of garlic-tinged fried rice; three fat, glistening longanisas; and a mound of pancit noodles in a Styrofoam to-go plate before asking if I was dining in or out. In. "Oh, well," she laughed. "If you can't finish it, at least you can take it home."

I asked for the vinegar and Jufran. "You know about banana sauce?" she gasped.

Of course. She offered a complimentary bowl of chicken sinigang, the tamarind-based sour soup, and recommended I drink calamansi juice, which is derived from a citrus fruit whose flavor profile is somewhere between a navel orange and a mild lime. I devoured everything in minutes—a Pinoy party worthy of many visits. As I got up to pay, I asked the counter lady if she had any halo-halo, the legendary Filipino take on shaved ice.

"Not until a couple of weeks, when it's hotter," she replied, smiling for the first time. "You come back for that, okay?"

Damn straight.

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food »



Isle of Man

David Man of Palm Terrace

When you've got an amazing view such as the one from Palm Terrace's dining room at the Island Hotel, life should be pretty mellow, right? Yet David Man became a tad nervous when I hit the record button.

Your earliest food memory:

At a very young age, my family and I would go clam digging in the San Clemente area. We would come home, feed them corn meal—to clean out their digestive systems—and then simply steam the fresh, fresh clams and serve with melted butter.

Favorite meal growing up:

My mom's wonton soup or her menudo—it's a toss-up. They're both fantastic. I brought her menudo to work one day, and several of the guys in the kitchen were like, "Your MOM made this?!" [Editor's Note: His mom is Japanese.] It's a cross between pozole and menudo.

From our understanding, you worked here previously. Is that correct?

I was first hired on as a sous chef, but then I was promoted to chef de cuisine, and a few years later, I was offered the executive sous chef position.

Does the restaurant do something for any holidays?

We do something special for every major holiday. We have Mother's Day coming up, and I am so excited because, currently, we are taking the kitchen outside and will be serving around the pool. There will be various food stations—from sushi to breakfast quesadillas to omelets made-to-order. We will be pairing a different mini cocktail with each station.

This summer, we are considering every weekend to be a holiday, so we will be doing a Friday-night happy hour at our poolside Palapa Bar and throwing a barbecue every Sunday evening, with the menu changing monthly throughout the summer.

Where was your most recent meal?
At my house. My wife prepared leg of lamb with roasted root vegetables and fingerling potatoes. Salad was mixed greens with oranges, avocados and red onions.

ON THE LINE

» ANNE MARIE PANORINGAN

Best culinary tip for the home cook:

Keep it simple, don't always trust a recipe, and do what you feel comfortable doing. The last tip: If it doesn't work the first time, try it again so that you can learn from your mistakes.

Weirdest thing you've ever eaten?

When I visited Japan, I ate raw horse meat—like sashimi. It was really quite good.

Favorite places to eat besides your own.

With a young family, I really don't get out very much. When I do, I usually go for Mexican food or sushi. I did try Crow Bar and Great Maple recently.

You're making breakfast. What are you having?

Hot, steamed Japanese rice with bacon or sausage, a few over-easy eggs and a touch of soy sauce. When it comes to a more American breakfast, I have a waffle with lots of butter and artisan maple syrup.

Where was the last place you vacationed?

I can't remember the last time I was on vacation. But a few years ago, we visited my brother-in-law in West Virginia, and I got to play a lot of golf. We were out there for about two weeks, enjoying family, sports and total relaxation.

What's your favorite childhood memory?

Spending time in Hawaii with my family. My dad's from Oahu, and we would spend a lot of time on Honolulu. Also, holiday family gatherings at my grandparents' house.

Do you have any skills that are non-food-related?

I think I am a handyman at home, trying to fix all sorts of things: the dishwasher, washing machine, etc. Things that YouTube can teach you.

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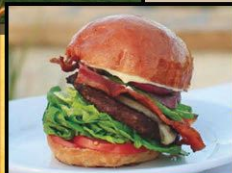
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AGUERO TRAVEL

food»

The Best Fried Chicken Necks on Earth

Winning by a neck at Kentucky Fried Buches

The first time I saw buches—more properly known as pescuezos de pollo—was at the late, lamented Breed Street vendor fair in Boyle Heights, but I started noticing more and more trucks and stores selling them throughout East Los Angeles, Boyle Heights and Huntington Park. Fortunately, before I tried any of the imitators, I went straight to the source.

I'm sure it wasn't a *tijuana* who first decided to deep-fry a neck, but it certainly was a Tijuana native who opened the first store dedicated to them. To love buches—to truly love buches—you have to go to their spiritual home, which means spending some quality time in Tijuana's lovely red-light district, the Zona Norte, just two blocks from the imposing palisade that separates Mexico from the United States. There, you'll find the two-blocks-from-copyright-infringement Kentucky Fried Buches, a long, narrow, harshly lit temple to fried chicken necks. Nearest the door is a 5-foot-long tank full of chicken necks frying in chicken fat. There's a long counter with a bucket of salsa and some tortillas and plates, as well as tables with salt, napkins and toothpicks. It's bare bones, but you're here to eat. An order of five buches with tortillas and salsa costs 35 pesos (about \$2.70) and is served at lightning-quick speed.

Buches are shot through with bones that don't come neatly apart. Do you flirt with blistered fingers and attempt to shred the skin and what little meat there is into tortillas, or do you eat caveman-style, stripping the skin off the neck with your teeth, and

¡TIJUANA SÍ!
» DAVE LIEBERMAN

then sucking? I always start out trying to pick the necks into the tortillas, but after one or two, I get frustrated and resort to the latter, dragging the neck through the salsa, then engaging in a display of table manners far removed from my raising.

All thoughts of table manners disappear as soon as the first bite is taken. The buches manage to concentrate everything that is good about fried chicken into a tiny package. Though each buche contains maybe an ounce or ounce and a half of meat, they're more satisfying than an entire bucket of that other fried chicken. The grease that runs off the skin infuses the entire tortilla with chicken flavor. The salsa, a tomato-y glop that resembles the chip dip served in Mexican-American restaurants (in looks, if not in flavor), is essential: the acid cuts through the grease, the chile causes the taste to spread in your mouth, and the tomatoes add a slight sweetness.

I've tried several of the imitators in Los Angeles, but after you've had just one bite of a real Kentucky Fried Buche, you'll find your thoughts drifting to the Zona Norte and wondering how long before you can sneak back away from Revolución for a quick fix. *From a May 3 Stick a Fork In It post.*

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Sabatino's is Orange County's most glorious example of artisan sausage-making. See this sizzling semi-circle of meat brought sputtering on a cast-iron platter, perfectly browned and oozing

juices from slits sliced into it? Witness now that the juices are actually molten cheese—salty, tangy and running toward their sizzling fate on the searing-hot skillet. The goat cheese-studded, parsley-packed, red pepper-flecked pork sausage stands so far above any other that I confidently say it's the finest Italian sausage in America, better than any in the Italian-American stronghold of New York where I grew up.

Just as Langer's pastrami in Los Angeles beats Katz's on the Lower East Side, Sabatino's easily bests any sausage I've ever tried in New York or Chicago. Sacrilege? You'll have to try it for yourself—that is, if you can locate Sabatino's. How it has managed to stay in business for decades while hiding in a cave is a testament to the customers who have gone out of their way to support the place.

I've always worried about Sabatino's closing because it's so hard to find, but we're glad to see it opened a second, almost-as-obscure location on 32nd Street last year. Smaller than the original Shipyard Way restaurant, this one mostly dishes up takeout to the residential neighborhood nearby. Whichever location you choose, seek out the stellar, locally made sausage.

From a May 2 Stick a Fork In It post.

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» DAVE LIEBERMAN

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Cinco de Mayo kicks off summer party season, when you have 50 people coming over for margaritas, chips and guacamole, and you're not going to use the \$30-per-bottle tequila. It'll bust the party budget quick.

Don't resort to Cuervo Gold, though. It might be \$7 per fifth, but it's only 51 percent agave, which leaves open the question of what the other 49 percent might be. (We have our theories, but we won't put them in print.) Any college student can tell you that drinking sweetened, adulterated tequila is the quickest way to spend Seis de Mayo with the world's most agonizing hangover.

Instead, splurge just a little and spend \$14 on La Puerta Negra, which is not named after Los Tigres del Norte's classic song.

THE DRINK

Destileria Santa Lucia makes a bunch of low-end *licores de tequilas*—alcohol with so little agave it can't legally be called tequila—and a dozen private labels, including one that comes in a can. (Any Canadian readers want to send us a can of La Gavilana?) La Puerta Negra, though, is pure, 100 percent agave, and it's the best value in tequila. It's also great in margaritas, which, while traditionally made with tequila blanco (unaged tequila), are better when reposado is used.

Start with a real margarita before you go for the bottle of neon-green mix and the blender: shake together 2 ounces of La Puerta Negra tequila reposado, 1 ounce of orange liqueur (Cointreau, triple sec, curaçao, Grand Marnier or Gran Gala) and 1 ounce of freshly squeezed lime juice. Taste it; if it's too sour, add a bit of simple syrup and re-shake briefly. Strain and serve up, with or without a salted rim.

You can even have a few without the awful morning after. *From a May 4 Stick a Fork In It post.*

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Sucking the Blood Out of Pop Culture Past

Johnny Depp plays a vampire family-man in Tim Burton's *Dark Shadows*
BY NICK PINKERTON

A significant portion of Tim Burton's output over the past decade has been concerned with slipping the "Burton treatment" to susceptible texts: Roald Dahl's *Charlie and the Chocolate Factory*, Stephen Sondheim's *Sweeney Todd*, Lewis Carroll's *Alice's Adventures in Wonderland*—and now, *Dark Shadows*.

A supernaturally themed, daily, daytime soap, *Dark Shadows* aired on ABC from 1966 to 1971, ruling the after-school time slot. Its story revolved around the family life of vampire Barnabas Collins, a figure of purposeful, aristocratic bearing and seductive decadence played by Jonathan Frid, who died just weeks before the premiere of Burton's film. Shot one-take live-to-tape, with all the attendant imperfections of blown lines, wobbling candelabras and uncooperative stage doors, the show can be reduced to camp, merely the sum of its shoddy elements—but it also provided a generation of young Americans a glamorously gloomy antidote to the mainstream televised entertainment of the day, personified by *Love, American Style* and the Carpenters.

Burton standby Johnny Depp fills the Barnabas role in this new film version, which begins with a prologue, narrated in a grave rumble by Depp, that reveals the origin of the Collins curse. Leaving Liverpool, a still-mortal Barnabas arrives with his parents in Colonial-era Maine, where they build a commercial empire and establish the family seat, Collinwood Mansion. As a young man, Barnabas is torn between profane and sacred loves—with lowly servant Angelique (Eva Green) and hypergamous fiancée, Josette (Bella Heathcote), respectively—and winds up with neither, for the spurned Angelique practices black magic, hexing Josette to death and Barnabas to endless suffering as a vampire, imprisoned in a chained-up coffin and buried (eternally) alive.

The bulk of *Dark Shadows* takes place in 1972, after Barnabas has been accidentally exhumed. Dazzled by paved roads and McDonald's, Barnabas arrives at a half-ruined Collinwood to take his place at the head of what remains of his family—matriarch and distant cousin Elizabeth (Michelle Pfeiffer); her son and useless heir, Roger (Jonny Lee Miller, channeling John Saxon); his teenaged sister, Carolyn (Chloë Moretz); and Roger's troubled, motherless child, David (Gulliver McGrath), haunted by Mommy's ghost. To deal with David's issues, two additional members of the household have been acquired: psychiatrist Dr. Hoffman (Helena Bonham Carter) and governess Victoria, a spitting image of Barnabas' lost love (also played by Heathcote). A less-welcome

familiar face is the magnate who has ruined the Collins' fame and fortune through the decades—none other than the eternal Angelique.

This is a platoon of a cast, few of whom have time to make much of an impression as, in less than two hours, Burton's *Dark Shadows* must distill the essence of a 1,225-episode story arc (recently released by MPI Home Video on 131 DVDs!). If the actors' shticks leave only faint impressions, the art direction by Burton stalwart Rick Heinrichs reliably stamps itself on the imagination, his Collinwood Mansion a masterpiece of ornamental fretwork, octopi chandeliers and hidden passageways.

More than its Gothic tropes, though, Burton's *Dark Shadows* is committed to fish-out-of-water material—culture-clash humor that rummages through the collective thrift-store memory of the '70s. The film's best moment features a cameo-ing Alice Cooper, performing "The Ballad of Dwight Fry" in Collinwood's Great Hall, tying together Barnabas and Cooper as kindred icons of heroic, morose theatricality against square "silent majority"-era America.

More frequently, this *Dark Shadows* relies on slow-pitch, wasn't-the-past-dumb humor: The 1970s are lampooned for macramé art and inane pothead conversation, *Love Story* and lava lamps and the Steve Miller Band. The 1770s are held to ridicule through Barnabas' florid language, Romantic agony and *droit du seigneur* chauvinism. Significantly, the screenplay is by Seth Grahame-Smith, author of such "mash-up" novels as *Abraham Lincoln: Vampire Hunter*, soon to be a major motion picture produced by Burton; the popularity of the best-sellers' novelty concept proves our creatively anemic present ain't none too smart neither.

In the midst of all this is an unusually dandy bit of dress-up from Depp, weaving his elongated Nosferatu fingers through the air, recalling an exchange in 1994's *Ed Wood*. ("Bela, how do you do that?" "You must be double-jointed. And you must be Hungarian.") *Ed Wood* is by far Depp and Burton's best collaboration, exhibiting the balance of tone between kitsch parody and zealous fantasy that's missing in *Dark Shadows*—less a resurrection than a clumsy desecration.

DARK SHADOWS

was directed by Tim Burton; written by Seth Grahame-Smith, based on the television series by Dan Curtis; and stars Johnny Depp, Eva Green, Bella Heathcote, Michelle Pfeiffer, Jonny Lee Miller, Chloë Moretz, Gulliver McGrath and Helena Bonham Carter. Rated PG-13.



BLUE BOY HE IS NOT

CORRECTION

The preview of the documentary *Behind the Orange Curtain* (Film, April 20) included a photo provided by the producers that was actually shot by the *San Clemente Times*. We apologize for exposing *OC Weekly* readers to a *San Clemente Times* photo.

opening

DARK SHADOWS See "Sucking the Blood Out of Pop Culture Past," page 33.

ongoing

THE AVENGERS At the start of the Marvel superhero supergroup flick, the Tesseract—a powerful glowing cube that fell to the ocean floor after Captain America (Chris Evans) liberated it from the Nazis in his movie last summer—is captured by Loki (Tom Hiddleston), brother of demigod Thor (Chris Hemsworth) and villain of 2011's *Thor*. Ass-kicking Girl Friday Natasha Romanoff (Scarlett Johansson) and eye-patched S.H.I.E.L.D. agent Nick Fury (Samuel L. Jackson) gather a motley crew to get it back, including Tony Stark/Iron Man (Robert Downey Jr.), Bruce Banner/Hulk (Mark Ruffalo), Captain A., and Thor. Writer/director Joss Whedon first showed his talent for long-form storytelling in TV's *Buffy the Vampire Slayer*. On *The Avengers*' comparatively minute canvas, Whedon effectively creates a sketch of a working universe, but the most Whedon-esque parts of the script are the flippant wisecracks that the fucked-up superheroes toss off as knee-jerk self-defense in life-or-death situations. What worked as the cool diffusion of stakes in *Buffy* here underlines the lack of suspense to the mission: We never get the sense that any of the heroes might not survive to snark again. The four main male *Avengers* at least combine to form a varied gallery of masculine neurosis. The women fare less well: Gwyneth Paltrow's Pepper Potts has just one dialogue scene. Johansson is the only

actress given any sort of inner life to work with. *The Avengers* hints that this former Russian spy has a backstory rife with transformative drama, suggesting an arc that's much more interesting than anything the characters travel here.

(PG-13) Karina Longworth. *Countywide*.

THE BEST EXOTIC MARIGOLD HOTEL

The British have practically cornered the multiplex's senior demo (think *Waking Ned Devine* and *Calendar Girls*) and look to be continuing the run with *The Best Exotic Marigold Hotel*, a recent hit with the U.K.'s aging boomer set, now stateside. Reliable middlebrow craftsman John Madden (*Shakespeare in Love*) makes neat work of Deborah Moggach's novel about a group of disparate British retirees lured—for cut-rate surgery, low-overhead living, or reasons they hope to keep private—to the Indian subcontinent, where they find themselves together under the roof of the titular hotel. The cast is led by Dame Judi Dench as a long-sheltered widow looking to stand on her own two feet. *Marigold Hotel* has that oh-so-tactful British touch, the seeming result of an industry-wide gentleman's agreement never to go too far. The material is ribald but, of course, never crude and sewn with "Life begins at 60" affirmations; the plot twists are about as venerable as the cast and predictably affecting when performed with such old-hand proficiency. Although the film is overextended by a few plotlines too many, you'll look forward to Tom Wilkinson's turn as a retired high court judge who still goes fluttery over the memory of an affair from schoolboy days and Bill Nighy as a shy, ineffectually decent man, quietly surprised by how nimble he becomes in this new atmosphere.

(PG-13) Nick Pinkerton. *Regency South Coast Village, Santa Ana*.

THE CABIN IN THE WOODS With horror comedy *The Cabin in the Woods*, writers Joss Whedon and Drew Goddard (who also directs) have created an intricate design that makes the film nearly impossible to talk about without giving away surprises. The basic setup, the talk-about-able part, and the movie ostensibly being sold to audiences, is a group of five college kids that goes up to a remote cabin in the woods for a weekend of hijinks. They are a near-perfect collection of stereotypes/archetypes of their genre—the jock, the party girl, the nice girl, the joker/stoner, and the black guy—each there to subvert/ upend expectations. Amid their initial bit of partying, they find an assortment of creepy paraphernalia in the cellar and soon find themselves under attack. The poster for the film is a small cabin twisted into sections in the manner of a Rubik's Cube, correctly implying that the story is set someplace more than just a simple secluded retreat and that there are most definitely people working the gears. Whedon and Goddard attempt to honor, send up, and advance genre conventions simultaneously. Sometimes it works. But too often the film wants it both ways, trying to make the audience have a genuine reaction while at the same time never letting go of the self-conscious acknowledgement of how it is leading the audience to that response. *Cabin* does pull off some neat tricks of narrative realignment; other screenwriters will be impressed. But a film created simply for the sake of regarding its own genre smarts is a hollow vessel. (R) Mark Olsen. *Countywide*.

CHIMPANZEE Disney's latest Earth Day release hunkers down in an Ivory Coast rain forest, taming its beasts-in-the-wild raw material into a family-friendly (though not totally sugarcoated) heroes-and-villains adventure, as did the brand's previous film, *African Cats*. *Chimpanzee* follows energetic young primate Oscar, still reliant on his mother, Isha, for food and protection. Conflict arrives via a fruit-and-nut-based turf war: Local alpha male Freddy leads his charges against an enemy faction of chimps, headed by the sinister-sounding Scar (echoes of Mouse House favorite *The Lion King*). During one interclan dustup, Isha goes missing, leaving Oscar to fend for himself. Strictly from a nature-doc angle, *Chimpanzee* is impressive stuff. Directors Alastair Fothergill and Mark

Linfield get up close as the chimps go about their daily routines (grooming one another, cracking open nuts, hunting monkeys); the filmmakers also nicely depict their animal subjects' domain through occasional teeming-forest time-lapse and sweeping views above the canopy. The burden of massaging the natural-habitat footage into an intelligible rival-families narrative, though, falls to the voiceover script. Throughout, narrator Tim Allen shuttles between a jokey primer on chimp society and a basic play-by-play during the more action-packed scenes—the constant stream of explanation often detracts from the heart-of-the-jungle sights and sounds. (G) Benjamin Mercer. *Countywide*.

DARLING COMPANION "Animals are such agreeable friends—they ask no questions, they pass no criticisms," George Eliot once wrote. That's certainly the appeal of Freeway, a stray mutt rescued by Beth Winter (Diane Keaton), unhappily married to overweening, distant surgeon Joseph (Kevin Kline) in *Darling Companion*. The handsome pooch is also the only appealing aspect of the latest tale of privileged boomer pulse-taking from Lawrence Kasdan, who co-wrote the script with his wife, Meg (they last collaborated in 1991's *Grand Canyon*). When, early on, the dog goes missing at the Winters' Colorado vacation home—where they have just hosted the wedding of their younger daughter, Grace (Elisabeth Moss)—his absence cues frequently unendurable scenes of recriminations. Beth blames the hound's disappearance on her husband, who was distracted by a work phone call while walking Freeway, and he accuses her of neurosis and not loving him enough. Added to the marital-woes cacophony is the mumbo jumbo uttered by resort caretaker Carmen (Ayelet Zurer), a Roma psychic who often begins each sentence with, "My people have a saying . . ." The Winters form a search party with wedding guests who stayed behind, including Joseph's sister (Dianne Wiest), her boyfriend (Richard Jenkins), and her son (Mark Duplass). In their healing treks through the woods, feelings are processed, snobbery leveled, and happiness restored. (PG-13) Melissa Anderson. *Edwards Westpark 8, Irvine; Regency Rancho Niguel, Laguna Niguel*.

FIRST POSITION The nonfiction formula pioneered by *Spellbound* leads

to frustrating superficiality in *First Position*, a glossy documentary about a multicultural collection of young ballet dancers striving to secure awards, scholarships, and job contracts at the prestigious annual Youth America Grand Prix. Director Bess Kargman adheres to a now-familiar template in which glib portraits of various talented kids from around the world provide human-interest background for the central competition, which in this instance is a vital gateway to an adult artistic career. From adopted Sierra Leone orphan Michaela and Colombian-born Joan Sebastian to military-family prodigy Aran and brother-sister duo Jules and Miko, Kargman's subjects are a uniformly gifted and engaging group. However, their home lives and struggles with a variety of relevant issues—racism, peer discrimination born from gender stereotypes, injuries, anorexia, and the personal and monetary sacrifices made by both children and their parents to chase this dream—are given little more than cursory lip service. The result is a film that eschews in-depth insight in favor of easily digestible who's-going-to-win suspense, a tack that's aided by Kargman's rather poignant (and visually graceful) evocation of pre-performance anxiety but ultimately leaves the material feeling deflated once the winners emerge. (Not Rated) Nick Schager. *Regency Rancho Niguel, Laguna Niguel; Regency South Coast Village, Santa Ana*.

THE FIVE-YEAR ENGAGEMENT *The Five-Year Engagement* is as comfy and cute as the bunny costume Tom (Jason Segel), who co-scripted with director Nicholas Stoller) wears at the New Year's Eve party where he first meets Violet (Emily Blunt). The movie opens in San Francisco, on their one-year anniversary, the night Tom proposes. They postpone the wedding so that they can get settled at the University of Michigan, where Violet has just been accepted to do postdoc research—an adjustment period that involves lame gags with snow and the lack of classy restos worthy of sous-chef Tom's skills. While he makes Reubens at Zingerman's deli, Violet thrives under the academic mentorship of Welsh charmer Winton (Rhys Ifans). When her postdoc is extended, Tom's deepening misery at being stuck in the Wolverine State culminates in extracurricular drunken kisses, an amputated big toe, and the couple's decision to call it quits—with about 45 minutes to fill before the pre-ordained conclusion. Occasionally, the dialogue in *The Five-Year Engagement* might sound like something an adult audience member has once thought or uttered. "I wanna be alone with you here," Tom pouts to Violet after they've had a fight, and she gets out of bed to respect his request for momentary solitude. This fleeting acknowledgment of the come-here-go-away dynamic of most romantic relationships, serves as the film's most insightful look at attachment at any cost. The rest is much like the doughnuts that Violet uses as a key prop in a research experiment: stale and not good for you. (R) Melissa Anderson. *Countywide*.

THE LUCKY ONE *The Lucky One* is the seventh movie based on a Nicholas Sparks book—two more are currently in pre-production—and, well, it's no *Notebook*. In fact, it's the most leaden of the bunch. Zac Efron stars as U.S. Marine Sergeant Logan Thibault, who's on his third tour of Iraq as the film opens. After a firefight, Logan is resting by a truck when something in the dirt catches his eye: a photo of pretty girl standing near a lighthouse. Just as Logan walks over to pick it up, a mortar round blows up his truck. Close

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call! That photo becomes Logan's lucky charm, and when his tour ends, he sets out to find the girl. Faster than you can say Google, Logan locates the lighthouse in Louisiana, and soon enough is shaking hands with Beth (Taylor Schilling), his blond talisman. Love stories of this type are all about failed communication, and so it is that before he can explain about the photo, Beth has mistaken Logan for a job applicant, and hired him to work at the gorgeous, farm-like pet kennel she runs with the grandmother who raised her (Blythe Danner). Lust does eventually win out, Efron's shirt finally (!) comes off and he and Schilling feign PG-13 ecstasy. But no amount of back arching can make us believe there's real heat rising between these two. Onscreen chemistry between actors is a mysterious thing—100 years into cinema, it remains the one story element that Hollywood can't fake. (PG-13) Chuck Wilson. *Countywide*.

MONSIEUR LAZHAR A blanket of white covers Montreal inside and out in *Monsieur Lazhar*, the understated, affecting Canadian drama recently nominated for a Best Foreign Film Oscar. The schoolyard where Alice (Sophie Nélisse) and Simon (Emilien Neron) exchange their usual morning jabs is capped with snow, and their classroom is filled with bright winter light. Within the first minutes of the film, the brisk, clean-aided comfort of that light is cut by an incongruous moment of darkness, and the rest of writer/director Philippe Falardeau's fourth feature charts the resulting wave of grief as it breaks across a school community. Alice and Simon's class gets a new coat of paint and a new teacher—the monsieur of the title (Mohamed Fellag), a mysterious Algerian emigrant—as the school attempts to cope (with an incident I'd rather not give away). Falardeau meshes Lazhar's secrets and the hidden turbulence of the situation he has stepped into with a sensitivity that lifts the story out of refugee cliché. Nélisse, with her tough, Courtney Love puss, and Neron's portrayal of a boy's well-defended torment are extraordinary, as is the film's realization of the small, temporary world that surrounds them. Hitting upon that kind of specificity—of a moment and its emotion—makes for strong memories and a really great movie. (PG-13) Michelle Orange. *Countywide*.

THE RAVEN At the height of his literary fame, Edgar Allan Poe, who popularized cryptography in his story "The Gold Bug," was so renowned as a code-breaker that his public would eagerly submit encoded messages for the writer to cipher. *The Raven*, which stars John Cusack as Poe, his goatee the least of the film's historical liberties, imagines a variation on this reader-meet-author game of wits. In Baltimore, 1849—the place and time of Poe's death—a serial killer puts out a challenge to the dissipated Poe, committing murders copycatted from his *Tales*, each crime scene containing a clue to string the author along to the next fresh atrocity. Poe's tenuous social position is glossed over—the screenplay, by Ben Livingston and Hannah Shakespeare, insists on making Poe just a regular lusty all-American fella at heart, overfond of a drink, perhaps, but committed to his pet raccoon, Carl (!), and to winning fair Emily Hamilton (Alice Eve), the belle of Baltimore, away from her wealthy but philistine father (Brendan Gleeson). All trace of Poe or his time is quickly lost. Director James McTeigue might have salvaged something by taking the trashiness of the material at face value, but instead delivers a film wedged uncomfortably between self-serious period-piece solemnity—Cusack is

clearly committed to the part, but working in a vacuum—and slaving sadism. (R) Nick Pinkerton. *Countywide*.

SALMON FISHING IN THE YEMEN The kind of benign, swooningly humanist crowd-pleaser Lasse Hallström (*The Cider House Rules*, *Chocolat*) could make in his sleep (and by this point, possibly does), *Salmon Fishing in the Yemen* mostly sacrifices the political satire and epistolary structure of Paul Torday's source novel in favor of cute, if strained, rom-com shenanigans. If you're not getting enough of that from network TV, this movie's for you. *Salmon Fishing*, which sets up its premise and expectations in the title, concerns London fisheries specialist Fred Jones (Ewan McGregor), who's tasked by the prime minister's flack (Kristin Scott Thomas) to export British salmon to a Yemeni river at the request of a sheikh (Amr Waked) with a jones for fly-fishing. The sheikh's real estate assistant (Emily Blunt) tags along to help and, in the process, entices the unhappily married Jones into romance and Hallström-ian self-actualization. The first section of the film deploys chipper barbs at the expense of career bureaucrats, which is funny and effective—Scott Thomas, who brings the raunch, is particularly good—but once McGregor and Blunt start dissecting their complicated feelings for each other, things turn unexpectedly dire. They're a ridiculously attractive and likable couple, but Hallström overwhelms them (and the lush Scottish and Moroccan locations, and us) with his customary brand of lightweight heavy-handedness. (PG-13) Mark Holcomb. *Countywide*.

SOUND OF MY VOICE Twentysomething Silver Lake couple Peter (Christopher Denham) and Lorna (Nicole Vicius) talk their way into an unnamed cult that meets to follow the teachings of the enigmatic Maggie (Brit Marling). A glowing blonde dressed in white shrouds with a respirator as an accessory, Maggie claims to have been born in 2030 and mysteriously transported to the present day to prepare a chosen few for an end-times civil war 45 years into the future. Lorna and Peter, both in search of direction, think they've found it in surreptitiously making a documentary exposing Maggie as a fraud. Co-written by director Zal Batmanglij and star Marling, *Sound of My Voice* has the hallmarks of the uninspired micro-budget calling card. The bland,

jittery visual "realism" can't counteract overheated performances of tin-eared dialogue, which strain for pulp but often land at soap. Still, an unusual ambition shines through: The film is interwoven with low-key, almost subliminal jokes about life in Los Angeles and particularly the shadows of the entertainment industry populated by those whose main "talents" are a willingness to deceive and to believe. The 86-minute feature was originally conceived as a Web serial—which seems like a more natural format for *Voice*'s episodic withhold/reward structure and lo-fi aesthetics. Within the realm of Web video, *Sound of My Voice* would be so much richer than its competition. But barely cinematic enough to fill the space of the big screen, the film ultimately feels like a teaser prologue for something that doesn't yet exist. (R) Karina Longworth. *Edwards University Town Center 6, Irvine*.

THINK LIKE A MAN As 2009's dismal *He's Just Not That Into You* showed, about the only draw of movies based on relationship-advice books—bloated with plot thickets propelled by depressing heterosexual-coupling stratagems and counterattacks that would make even Sun Tzu weep with exhaustion—is watching a few talented performers make do with the worst. Based on Original King of Comedy and *Family Feud* host Steve Harvey's self-help primer *Act Like a Lady, Think Like a Man*, this adaptation by Tim Story (*Fantastic Four*) often plays like a book on tape: The women characters, advising one another about 90-day rules and "controlling the cookie," begin their lines with, "As Steve Harvey says..." and the author himself (who also executive produced) frequently pops up, directly addressing the camera and quoting himself. When the male counterparts of four dyads—one long-term couple plus three sets of daters—realize their girlfriends have been putting Harvey's words into action, they strike back with calculations of their own, the manipulations apparently laying the groundwork for fulfilling relationships based on trust and open communication. Enduring a day-long session of couples' therapy is more fun (and flies by faster) than this film, but relief is found whenever Michael Ealy, as a caterer trying to impress Taraji P. Henson's class-conscious CEO, and the redoubtable ham Jenifer Lewis, mother

to a worshipful son, are on-screen. (PG-13) Melissa Anderson. *Countywide*.

THE THREE STOOGES For Bobby and Peter Farrelly, the low-comic connoisseurs whose brand name-establishing debut was 1994's *Dumb and Dumber*, this antic, dozen-years-in-the-making Three Stooges feature must be a labor of love tantamount to Mel Gibson filming his *Passion*. The Holy Trinity of knockabout numbskull comedy—fritz-haloed Larry, yipping lummoxy Curly, and bowl-cut fascist Moe—are introduced as they're ditched on the steps of an orphanage. Twenty-five years later, they've grown up to resemble, respectively, television comics Sean Hayes, Will Sasso, and Chris Diamantopoulos, unleashed on the unsuspecting world when the only home the unclaimed foundlings have known is threatened with foreclosure.

The trusty old emergency-fundraising plot (see: the Farrellys' *Kingpin*) is just a handy rack to hang gags on, and the leads acquit themselves in the physical comedy, resurrecting shtick honed on a thousand-and-one vaudeville stages, and recreated in as many playgrounds. Never accused of being visual stylists, the Farrellys shoot with a straightforward clarity that approximates the rudimentary, slightly-shabby feel of the Stooges short-subjects, while adding a little mushiness that's entirely their own. Beyond some CGI-augmented violence, the biggest concession to updating the Stooges for the 21st century is a subplot that lands Moe on a reality TV show, identifying the Stooges' contribution to our pop-culture as part of an ongoing tradition of tone-lowering public jockassery. (PG) Nick Pinkerton. *Countywide*.

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Hot, Hot, Hot!

Anja Van Herle's 'Girls, Girls, Girls' makes us want to rock
BY STACY DAVIES

Now that I'm wading into my 40s, one of my favorite pastimes is to drone on and on about how much better everything was when I was a kid. It's incredibly fun pointing out how much cooler and smarter we all were, how we had way better music, film, television and art (and how no one went gender-Nazi on the children)—especially in the 1970s. Sure, it's the old-lady-glossing-over-the-past cliché, and I don't give a wit because I'm certain I'm right even if, okay, a few amazing modern things still crop up every now and again (read: the Banana Bunker).

The generations that have come after my own Gen X (the one that never started a single war—on women or foreigners—and never sent pictures of genitals to others in middle school) can argue with me all they want, and while they may gain an inch of ground here or there, the one area in which I will always win any generational argument is album-cover art.

Everyone who's older than 40 and younger than 80 knows that album art (the 12 inches of cardboard that encased your plastic recording disk) reigned from the late 1960s through the early '80s, and they will happily talk you into a coma reminiscing about their favorite covers. Album art during this period was so creative, in fact, it could actually end up defining a music group, such as John Pasche's 1970 illustration of lips and tongue for the Rolling Stones and Andy Warhol's Velvet Underground banana; it could even win the artist a Grammy (see Supertramp's *Breakfast In America*).

Album-cover art made a huge impression on our culture. So, when I walked into "Girls, Girls, Girls" the JoAnne Artman Gallery's exhibit of new work by Belgium-born painter Anja Van Herle, I was instantly toppled by high-gloss, monolithic models sporting bubble shades, *Rocky Horror* red lips and slick-lined hair styles. I was also sure I'd seen them before, and after I rattled my brain, it



ANJA VAN HERLE, MONARCHY OF BUTTERFLIES

finally came to me: Alberto Vargas' album cover for the Cars' *Candy-O* (1979), which featured an incredibly shapely chick in a see-through black leotard sprawled across the top of a Ferrari. *Hot, hot, hot.*

Van Herle's women, while probably less loose than Miss Candy-O, are often quite as provocative, even if they aren't much like the regular Vargas pinup girls; they're kind of what might result if Miss Candy-O and Patrick Nagel birthed a sassy classy, headstrong daughter. Comparisons aside, Van Herle has created an iconic, lusty line of images that both connects to the rock/pop/punk styles of bygone eras and emerges modern and untouched by the treads of time, which means it already possesses cultural resonance.

What makes this series so impressive can also be attributed to the artist's technique: Though the images look airbrushed, they are actually created by incredibly fine brush strokes. Content-wise, each woman shares similar features—most are raven-haired, all are thin and perfect with average-sized breasts—so it's their accouterments that truly distinguish them. Many have '60s-era mod or bob haircuts; the makeup is decidedly '80s; and garments such as a leopard-print, French-cut, one-piece bathing suit firmly anchor us in that glam decade.

There are touches of comedy, as in *Fun, Fun, Fun* in the *California Sun*, in which a girl lowers her enormous sunglasses to reveal the dreaded raccoon burn, and of eroticism, as depicted in *Loved by You* and *Mrs. Kisses*, both images of a woman whose neck is covered in female lipstick prints. *Miss Daisy* gives us a more vintage flapper gal, except her very short go-go dress and monster-sized daisy-head background toss her forward into the Twiggy era. Then there's a piece completely unlike the others, and it's definitely the most stunning: *Monarchy of Butterflies*, in which a wild-haired girl wearing silver-striped stockings sits in a portal while dozens of glittery gray butterflies spill into the air around her.

Other pieces move into extreme close-up, such as the full-faced *Zip It* (featuring a cloth zipper opening over the eyes of the model), and are ready-made for some rock & rollers to snap up for their next album cover. After all, while Van Herle probably takes her art very seriously, we can't help but admit it's super-fun for the rest of us. Is there a difference between mass marketing and mass appeal? Absolutely, and here's hoping she gets both.

"GIRLS, GIRLS, GIRLS"

at JoAnne Artman Gallery, 326 N. Coast Hwy., Laguna Beach, (949) 510-5481; www.joanneartmangallery.com. Open Wed-Sun., 11 a.m.-5 p.m. Through May 31.

TRENDZILLA
» MICHELLE WOO

BDSM for Mom!

I first heard about *Fifty Shades of Grey*, the best-selling trilogy by British author E.L. James, while having lunch with my parents.

"I just started reading it," my mother said excitedly. "Barbara Walters was talking about it on *The View*. It's bondage erotica, with whips and ropes and . . ."

"So, how 'bout that Laker game last night?" my dad interjected, nervously changing the subject.

I suddenly lost my appetite.

Dubbed "mommy porn," the dirty novels have women across the world hiding under blankets and bath bubbles with one hand clutching their Kindles and their other free to wander down under. (Check out the recent *SNL* Mother's Day parody sketch—it's *hilar*.) What began as a work of *Twilight* fan fiction has exploded into a cultural phenomenon that's relighting the spark in marriages (get ready for Baby Boom 2013, y'all—I'm calling it now) and getting people talking—maybe a little too much—about non-vanilla sex. ("Do you like it when he's rough?" 82-year-old Walters asked her *View* co-gabbers.)

The book follows hotshot billionaire Christian Grey as he seduces Anastasia Steele, a virginal literature student. Anastasia discovers Christian's penchant for BDSM (and his secret "Red Room of Pain") and freaks out accordingly, but she likes the dude a lot, so she submits. Her "inner goddess" emerges, and hundreds of pages of "kinky fuckery" ensue.

In the name of research, I started reading the *Fifty Shades* trilogy. A literary masterpiece, it is not. But it's part blush-inducing and part hilarious. And hey, my parents seem to be happy.

A few standout bits:

Christian, on his manhood: "I want you to become well-acquainted—on first-name terms, if you will—with my favorite and most cherished part of my body. I'm very attached to this."

Anastasia, on giving her first blowjob: "My tongue swirls around the end. He's my very own Christian Grey-flavor popsicle."

On a multitasking product: "Christian squirts baby oil into his hand, and then rubs my behind with careful tenderness—from makeup remover to soothing balm for a spanked ass, who would have thought it was such a versatile liquid."

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6/10 DRUMMERS SHOWCASE	6/10 DRUMMERS SHOWCASE	6/10 DRUMMERS SHOWCASE
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7/13 BILLY VERA & THE BEATERS	8/19 GRANDMOTHERS OF INVENTION
7/15 HOWARD JONES performing "Human's Lib" & "Dream Into Action"	8/26 An Evening with ERIC JOHNSON
7/21 MELVIN SEALS AND JERRY GARCIA BAND	8/30 HAPA
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A DIFFERENT TYPE
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Crohny Capitalism

Battling his own disease, Pearl Jam's Mike Cready raises funds the fun way with Flight to Mars

BY DANIEL KOHN

For the past 21 years, Mike McCready has provided the flair to Pearl Jam's sound. Blending elements of classic rock, blues and metal, McCready is responsible for two of Guitar World's 100 Greatest Guitar Solos (Pearl Jam classics "Alive" and "Yellow Ledbetter"), while *Rolling Stone* named him and fellow riffmeister Stone Gossard to its list of Top 20 New Guitar Gods.

In 2003, McCready and a few friends formed Flight to Mars, a tribute to '70s hard rockers UFO. Having been a fan of UFO since his days in his first outfit, Shadow, it made sense to honor the British quartet. "We all loved UFO growing up here in Seattle," McCready says. "I gravitated toward [lead guitarist] Michael Schenker, who I thought was a killer player."

Each year, Flight to Mars raise cash and awareness for Crohn's and Colitis Foundation of America (CCFA). At 21, McCready was diagnosed with Crohn's disease, an intestinal condition that causes abdominal pain, diarrhea (which may be bloody if inflammation is at its worst), vomiting (which can be continuous) and weight loss. One of the most frustrating aspects of Crohn's is that it's impossible to predict embarrassing flare-ups, which is one of the reasons the guitarist didn't go public with his condition until 2002.

For the past decade, the 46-year-old McCready, the only person who has been on the cover of both *Rolling Stone* and *Crohn's Advocate*, has embraced being the famous face of the disease.

He's active in the northwest chapter of the CCFA, donating both time and funds to the nonprofit foundation, which provides education to millions who suffer from the ailments and has raised more than \$150 million for Crohn's and colitis research.

With the Seattle gigs selling out for the past nine years, McCready decided to honor the band's 10-year anniversary

"I have a lot of friends [in Southern California], so there will be a few surprises."

by embarking on their first tour.

"The goal is for this tour to raise some awareness for Crohn's and colitis," he says. "Lots of times, people don't realize they have it or why they have pain. Twenty-five years ago, people weren't talking about it."

Performing on the West Coast in smaller venues such as the Observatory in Santa Ana and the Troubadour in Los Angeles allows McCready to introduce Flight to Mars to new audiences while also giving Pearl Jam fans the opportunity to see him in an intimate setting. While you shouldn't expect the group to play Pearl Jam songs, that doesn't mean he won't invite some of his famous friends to jam with the group, especially in Southern California. "I have a lot of friends here, so there will be a few surprises," he says.

McCready says he is surprised but not shocked that the project, which started out as a few friends jamming together, is going strong. The idea of eventually recording a proper UFO tribute album has been kicked around, which McCready hasn't ruled out, but for now, the only way for fans outside Seattle to see the band is to check them out on this upcoming tour.

Looking back, McCready says, none of this would have happened without the support of his wife, Ashley.

"She pushed me to start talking about it, and we looked for an organization that [deals] with Crohn's," he says. "I've found that it's been incredibly healing to meet and talk to people who have this. I feel like I'm at a point in my life where I can be proactive and solution-oriented."

With Pearl Jam heading to Europe this summer and, at latest word, with two southeastern festival dates slated for the U.S. (in addition to the band's other members working on solo or other projects), the timing couldn't have worked out better for a Flight to Mars tour.

"Be ready for a great '70s rock show," he says. "It's going to be fun. There's going to be good energy, so come out and don't be afraid to enjoy yourself."

FLIGHT TO MARS

perform at the Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com. Mon., 9 p.m. \$25 (proceeds benefit CCFA's Camp Oasis). All ages.

On Getting Ready (Or Not)

Editor's Note: With Riley Breckenridge taking a column-writing hiatus to prepare for a tour, we thought it would be fitting to share this blog post from Sept. 27, 2011.

I leave for tour in two days. And I'm not ready. Again. You'd think that after touring for about a decade now, I'd have the whole "getting ready for tour" thing fairly dialed-in at this point. But I don't. Not really. What I do have "dialed-in" is a fine-tuned, highly organized exercise in inefficiency, procrastination and anxiety.

1. List-Making. I make lists. Long lists. Lists with things on them that I've been meaning to do since we last toured but never got around to doing. Lists with things on them that are entirely unrelated to touring and/or preparing for a tour. Lists with things on them that are so vague that I end up staring at them for 20 minutes to try to figure out what the hell I've scribbled down in indecipherable shorthand. Then I make lists about those lists, and lists about the lists about those lists. And ultimately I get about 30 percent of what is on said lists accomplished.

2. Overpacking. In my defense, it's not all that easy to pack for a tour that sends you around the U.S. (with two stops in Canada) for six weeks through a ton of different weather conditions. All those jackets, hoodies and long-sleeved shirts take up space, space that should be taken up by things that I most certainly will need, regardless of the weather conditions, such as toiletries and underwear. But that doesn't keep me from mulling over taking less of things I will need just so I can stuff another jacket or two more pairs of shoes that I might need every time I pack my suitcase. I must be a slow learner. And even after packing my suitcase so thoroughly that it's literally bursting at the zipper, I always, ALWAYS forget something essential. Ah, yes, a toothbrush would have been nice. Six weeks without a phone charger? Not gonna work. One shoe? Really?

3. Procrastination. Got a ton of stuff to do? Sounds like the perfect time to read a lengthy piece on catchers framing pitches over at Baseball Prospectus and fall into a giant wormhole of baseball stats. Why not try to squeeze in some hoops up in Venice tomorrow? How about we re-string that baritone guitar that'll sit in your room for the next six weeks while you're on the road playing drums. That seems productive. Ooh, I know... let's make another list. Did I really just do nothing for an hour? Again? And that's that.

Now, if you'll excuse me, I've got another list to make.

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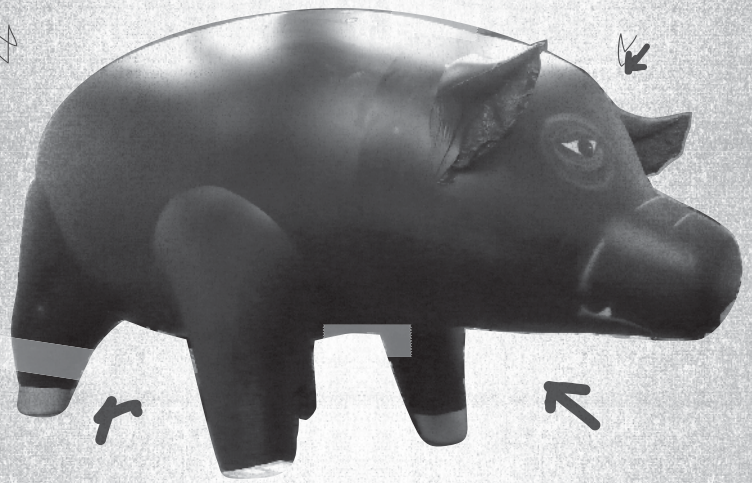
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It's Bigger Than Xip-Xop

Oaxacan rapper Mare steps forward on the mic
BY GABRIEL SAN ROMAN

"I believe music is universal, and it responds to the context in which it was created," says Mare Advertencia Lirika—or Mare, as she's known professionally. "In my case, coming from indigenous roots, my music is the voice that speaks to this context."

In Oaxaca, Mexico, where Mare makes her home, responding to her surroundings takes on an urgent meaning, as, in the past decade, the southern Mexican state has become an epicenter for indigenous and popular struggle against economic injustice—and hip-hop has evolved to become a soundtrack to that struggle.

Her song "¿Cuántos Más?" ("How Many More?") is a prime example, decrying the impunity with which 26 people, including those associated with Popular Assembly of the Peoples of Oaxaca (APPO), were killed by paramilitary and police forces during a 2006 uprising that captured international attention. That year, a teachers' strike crystallized into all-out tumult demanding direct democracy and the ouster of Ulises Ruiz Ortiz, the violently repressive then-governor of the Institutional Revolutionary Party (PRI).

Well before the dramatic rebellion, Mare's journey through music began as a young girl. "I sang in the choir at school," she says, reminiscing about singing traditional music at a recital. "Although I like all music in general, I became interested in hip-hop about 14 years ago—first with graffiti, and later with the rap that was being produced in Mexico that interested me much more." She formally began her foray into the genre in 2003 as a member of a rap group, but she has since gone solo. Over the years, she has shared the stage with acts such as Cuba's Krudas Cubensi, Argentina's Alike and East Los Angeles' own Delinquent Habits.

With Zapotec blood coursing through her veins, Mare espouses socially conscious, feminist-inspired lyrics, eschewing individualism in favor of more communal

values. Consistent with her ethos, she is also a part of Mexico's Mujeres Trabajando (Women At Work) hip-hop collective. The group emerged in 2009 and includes Mexican rappers such as Jezzy P and Ximbo, in addition to artists in the fields of graffiti, beat making and breaking. As with anything Mare involves herself with, the collective aims to develop women's talents, the goal being full and equal participation in the artistic and working sectors of Mexican society.

Harnessing their talents, Mujeres Trabajando issued a compilation album. With its critical lyrics of female empowerment, Mare's "¿Que Mujer!" ("What a Woman!") is a fitting addition—as well as the title of her 2010 EP. "This is the first solo material that I've put out," she says of the seven-song effort. "The theme is everyday life. These are stories I have seen, experienced and lived, some more personal, but also stories that can be from anyone else."

On her current tour in the United States, she is accompanied by Simón Sedillo, a filmmaker and activist who is promoting a new documentary about the rapper. *Cuando Una Mujer Avanza* (When a Woman Steps Forward) features stylish music videos coupled with a portrait of Mare's unique life. "In this documentary, we tried to tell a story that shows the reality of many women in Oaxaca, things that we deal with on a day-to-day basis such as the church, sexism, social movements and much more," she says.

On Mare's travels through the States, she has also gained some perspective. "I have seen various sides to hip-hop here," she says. "I have learned so much, not only about hip-hop, but also about the very different social context that is lived here."

MARE

performs with Cham Kerem, Sacred Blasphemy and others at El Centro Cultural de Mexico, 313 N. Birch St., Santa Ana. Sat., 5 p.m. \$5 suggested donation. All ages.

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Technically, brothers Dave Gambler and Danny Exito hail from the San Gabriel Valley, but they're in Orange County so much and have so many friends here—the Moonlight Trio, Trash Monster, all the folks down at Classic Tattoo—they're as much a part of the local scene as anybody. Their sound is an aggressive, intense rockabilly, bred from a childhood listening to Spanish rockabilly bands with their father and learning to play cards, shoot pool and chase women with their grandfather, whom they cite as a main impetus for forming the band. Fresh off a scintillating collaboration EP with ska-punkers Viernes 13, Gamblers Mark are finishing up *The Cho Incident*, their newest full-length due out this summer.

OC Weekly: Let's get this one out of the way: Are you a betting man?

Dave Gambler: Yes, I like to gamble. We just played the Viva Las Vegas Rockabilly Weekender, and I almost put my guitar on black—thank God I saw the sign for \$1.99 steak and eggs behind our crazy dealer, who was robbing me. The name Gamblers Mark is in honor of our grandpa; he was a gambler and our biggest fan. Played cards and was a shark at the pool table—probably where my brother gets it from. "Gamblers Mark" was a song I wrote for my grandfather when he passed, then later, it became the name of the band.

You and upright bassist Danny Exito are brothers. Tell me about how you two started jamming together?

[It was] after I left my old band, False Idols. Things didn't work out, so I decided to start my own band, which involved all the styles of music that really influenced us—rockabilly

being the foundation, with a twist of punk, surf, ska and blues.

How'd you guys get turned on to rockabilly?

Our dad used to play Spanish rockabilly when we were kids, and we loved all the songs. Bands such as Los Rebeldes del Rock and Los Teen Tops... I was turned on to Gretsch guitars and vintage Fender amps. Then I heard bands such as Reverend Horton Heat, the Sharks, Three Blue Teardrops, the Meteors and many more.

Tell us more about your grandfather. He seems like an interesting dude.

He was a big influence on me and my brother growing up, and a total ladies' man, too. He had six wives and 13 kids. Can someone say player? [Laughs] Our drummer Ricky Lobos' grandpa was a gambler, too; he used to bet houses in Mexico. That's no joke—just a gambler's life. Freakin' awesome. I'd like to bet my house one day, but I'm keeping the George Foreman grill.

Your son jams with you, too. What's the coolest part about playing with him?

Yes, I have a 16-year-old son, Jacob Dean, who is 16 going on 25. He's keeping busy recording now, selling his music to his friends, playing gigs as a hired musician, and he just laid down some guitar parts for our new album we just finished with Viernes 13. We've played a lot of shows together; it's pretty awesome jamming for 2,000 people with your son. Be on the lookout—he's working on his own album right now. I'm signing up to be his roadie.

Are you doing Ink-N-Iron [festival] again this year?

Maybe. If we do, we're throwing out 100 of our new split EPs we just finished with Viernes 13, and we plan to bring a full horn section also. Big shout-out to our trombone player, Ruben, from Viernes 13 who always adds to our shows. I think it's 'cause we're the same height.

Who's been knocking your socks off locally here?

One local band we really like right now are the Grims. They play some killer neo-psychobilly-style stuff.

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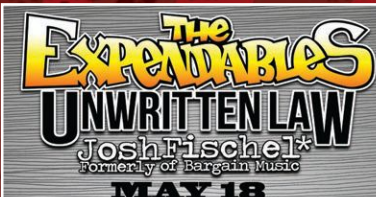
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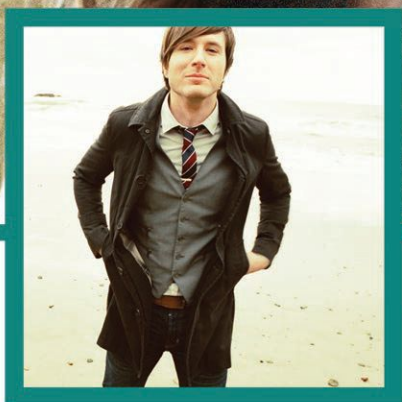
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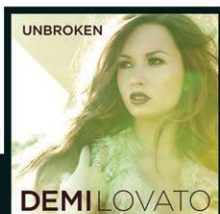


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this week

THURSDAY, MAY 10

BENJAMIN FRANCIS LEFTWICH: 9 p.m., \$10. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

NEW MUSIC ENSEMBLE: 8 p.m., free. Chapman University Salmon Recital Hall, 1 University Dr., Orange.

RT & THE 44S: The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

SHOOTER JENNINGS; ORANGE BLOSSOM SPECIAL: 8 p.m., \$18-\$20. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

SNOW PATROL: Fox Theater Pomona, 301 S. Garey Ave., Pomona, 877-283-6976, www.foxpomona.com.

FRIDAY, MAY 11

DESTRUCTION OF A KING COLOSSAL: The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.

HOIST THE COLORS: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

THE MELVINS: 9 p.m., \$16. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.

SATURDAY, MAY 12

BATTLE OF THE MARIACHIS: 11 a.m., free. Mission San Juan Capistrano, 26801 Ortega Hwy., San Juan Capistrano, 949-234-1300, www.missionsjc.com.

DI: The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.

FLOSSTRADAMUS; KEDD COOK: 9 p.m., \$10. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

HELMA JONES AND THE SONS OF ETTA JAMES: 9:30 p.m., \$12. Harvelle's Long Beach, 201 E. Broadway, Long Beach, 562-239-3700.

SUPERVILLAINS: 7:30 p.m., \$12. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

SUNDAY, MAY 13

CREED: 7 p.m., \$39.50 - \$75. Fox Theater Pomona, 301 S. Garey Ave., Pomona, 877-283-6976, www.foxpomona.com.

DEVO: 8 p.m., \$45-\$100. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

MONDAY, MAY 14

COFFIN TEXTS: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

COSMIC SLOP: 9 p.m., free. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

FLIGHT TO MARS: Featuring Mike McCready of Pearl Jam, 9 p.m., \$25 (benefits Crohn's and Colitis Foundation of America). Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.

TUESDAY, MAY 15

DUM DUM GIRLS: The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

MIDNIGHT TOKERS: The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

WEDNESDAY, MAY 16

HEAVEN BELOW: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

VENDETTA RED; THE MAKEUP SEX: 9 p.m., \$8. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

THURSDAY, MAY 17

THE HEROES; EXENE CERVENKA; PHIL ALVIN: 8 p.m., \$15. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

NARROWS: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

RAMMSTEIN: Honda Center, 2695 E. Katella Ave., Anaheim, 714-704-2400, www.hondacenter.com/default.aspx.

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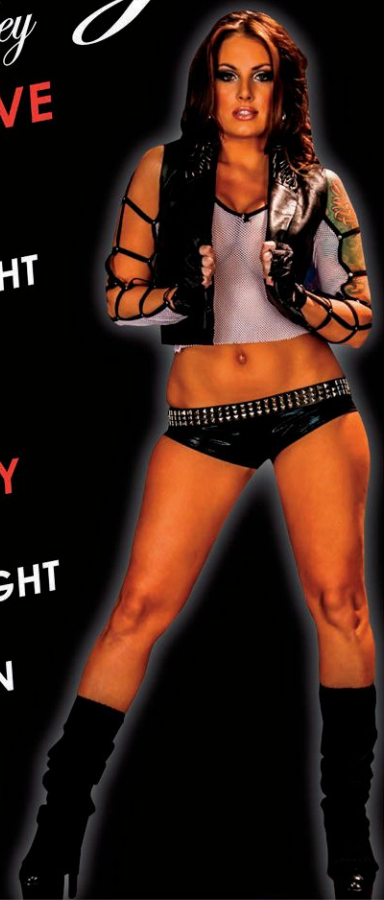
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rock

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Thu:** 9 p.m., '80s Enough, free.

BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Mon:** 9-11:30 p.m., Local Music Monday. **Tue:** 8-11 p.m., Songwriter's Showcase, hosted by Christina Dietz, free.

DOLL HUT: 107 S. Adams St., Anaheim, 714-533-1286, www.myspace.com/newhut. **Wed:** 9 p.m., Hump Night, free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Fri:** 5 p.m., Knyght Rider. **Sat:** 5 p.m., The Thuggs.

MARINE ROOM TAVERN: 214 Ocean Ave., Laguna Beach, 949-494-3027. **Tue:** 8 p.m., Beth Fitchet Wood Songwriters Showcase, free.

jazz

BAYSIDE RESTAURANT: 900 Bayside Dr., Newport Beach, 949-721-1222, www.baysiderestaurant.com. **Thu:** 6:30 p.m., Ron Kobayashi Trio, free.

BRIX WINE BAR: 16635 Pacific Coast Hwy., Sunset Beach, 866-357-2749, www.brix4wine.com. **Wed, Fri-Sun:** 8 p.m., Live Band.

MEMPHIS AT THE SANTORA: 201 N. Broadway, Santa Ana, 714-564-1064, www.memphiscafe.com/santora/. **Wed:** 8:30 p.m., Jazz Night, free.

THE OLDE SHIP BRITISH PUB & RESTAURANT: 1120 W. 17th St., Santa Ana, 714-550-6700, www.theoldeship.com. **Fri:** 8 p.m., Friday Night Jazz, Ray Bush & the BBC Jazz Band.

STEAMERS JAZZ CLUB: 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com. **Sun:** 8 p.m., Evan Stone's Jazz Jam, free.

UTOPIA GOOD FOOD AND FINE ARTS RESTAURANT: 445 E. First St., Long Beach, 562-432-6888, www.utopiarestaurant.net. **Fri:** 9 p.m., Katie Thiroux Trio, free.

blues

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach, 562-239-3700. **Thu:** The Toledo Show. **Sun:** 9:30 p.m., Captain Jeff & His Musical Chumbuckets, \$5. **Mon:** 9:30 p.m., C-Gak, \$5. **Tue:** Jack's Tea Room, \$10. **Wed:** 8:30 p.m., Whiteboy James and the Blues Express, \$5.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Thu:** 10 p.m., Rockin' the Blues, free.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungeonbeach.com. **Mon:** 8 p.m., Blues Jam, hosted by Joey Joel, free.

dance

ALEX'S BAR: 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com. **Wed:** 9 p.m., Sugarlight Girls.

THE BUTTERFLY LOUNGE: 719 W. 19th St., Costa Mesa, 949-642-2243, www.butterflylounge.com. **Sat:** 9 p.m., Plus-sized Party, where the big girls and guys come to party with the people who love them, \$10.

CANTINA LOUNGE: This 2736 E. Nutwood Ave., Fullerton, 714-879-8094, www.cantinalounge.com. **Fri:** 10 p.m., Club Encore, \$10. **Sat:** 10 p.m., Club Trio, \$10.

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Fri:** 9 p.m., Unzipped, girls, girls, girls. **Sun:** Sunday Funday, free. **Mon:** 9 p.m., Sin, with DJ Ernie Pearl. **Tue:** 9 p.m., Topsy Tuesday.

VELVET LOUNGE: 416 W. Fourth St., Santa Ana. **Wed:** 10 p.m., Club Cherry, ladies' night.

country

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Tue:** 5 p.m., Live Country Music, free.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Sat:** 2 p.m., Line Dancing Mania, \$10.

IN CAHOOTS/CLUB RIO: 1401 S. Lemon, Fullerton, 714-525-9700, www.ocincahoots.com. **Fri:** 5 p.m., Country Fridays, \$5. **Wed:** 6 p.m., Redneck Wednesdays, live bands, drink specials and line-dance lessons, free.

dj

COMMONWEALTH LOUNGE: 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com. **Thu:** 5 p.m., Ladies' Night, with DJ Cocoe, free. **Sat:** 9 p.m., DJ Lito.

GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherpub.com. **Thu:** 9 p.m., DJ Richard Wayne, free.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Fri:** Boybar. **Sat:** Club Fuzz.

KITSCH BAR: 891 Baker St., Ste. A10, Costa Mesa, 714-546-8580, www.kitschbar.com. **Tue-Thu:** 9 p.m., DJ 5 Disk, free. **Fri:** 9 p.m., DJ Anthony, free. **Sat:** 9 p.m., DJs Jon & Edwin, free.

LA CAVE: 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com. **Wed:** 10 p.m., La Cave Wednesdays, with DJ Kedd Cook, free.

THE LAB ANTI-MALL: 2930 Bristol St., Costa Mesa, 714-966-6660, www.thelab.com. **Fri:** 11:30 a.m.-2:30 p.m., KUCI DJs, free.

MEMPHIS AT THE SANTORA: 201 N. Broadway, Santa Ana, 714-564-1064, www.memphiscafe.com/santora/. **Fri:** 10 p.m., Downtown Sound, local DJs spin rock, funk, soul, country and everything in between.

MOSUN/CLUB M: 680 S. Coast Hwy., Laguna Beach, 949-497-5646, www.mosunclubm.com. **Fri:** 9 p.m., Club Rhythm, \$10.

THE PIKE BAR & FISH GRILL: 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com. **Fri:** DJ Eser. **Wed:** May 16, DJ D-Train.

PROOF BAR: 215 N. Broadway, Santa Ana, 714-953-2660, www.proofbar.com. **Sun:** 9 p.m., Wreck Hall, free.

QUE SERA: 1923 E. Seventh St., Long Beach, 562-599-6170, www.thequesera.com. **Sun:** 9 p.m., Steak 'N Eggs, \$5.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Thu:** Mecca, 18+, \$5; \$15 after 10 p.m. **Fri:** 9 p.m., Spot. **Sat:** 9 p.m., Saturdays Belong to Sevilla, 21+.

SUTRA LOUNGE: 1870 Harbor Blvd., Ste. 200, Costa Mesa, 949-722-7103, www.sutraoc.com. **Thu:** May 10, 9 p.m., Arty. **Fri:** Sutra Friday.

TAPAS FLAVORS OF SPAIN: 4253 Martingale Way, Newport Beach, 949-756-8194, www.tapasflavorsofspain.com. **Tue:** 9:30 p.m., Focus Tuesdays, \$10.50.

drag

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Thu:** 8 p.m., The Dreamgirls Revue.

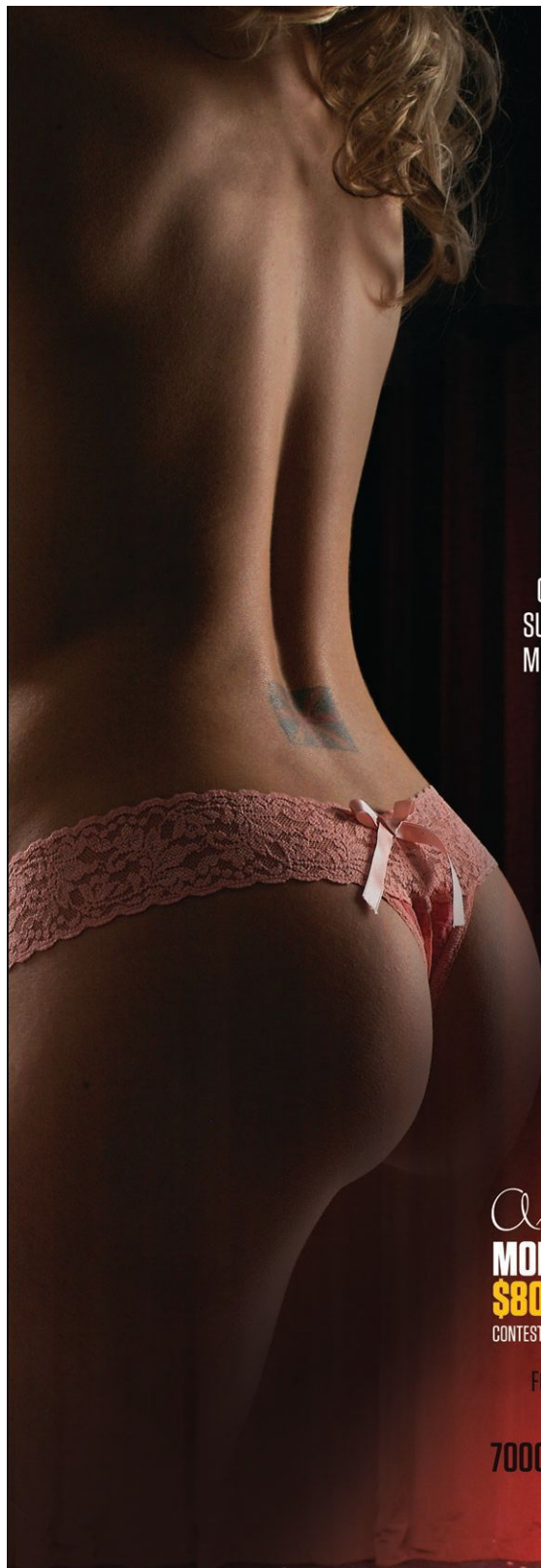
VELVET LOUNGE: 416 W. Fourth St., Santa Ana. **Mon:** 6 p.m., Musical Mondays, free.

latin

BRAVO NIGHT CLUB: 1490 S. Anaheim Blvd., Anaheim, 714-533-2291, www.clubbravo.com. **Fri:** 8 p.m., Metropolis, ladies free before 10 p.m. **Sat:** 9 p.m., Alternative Saturday. **Sun:** 11 p.m., El Chamber. **Wed:** 9 p.m., Splash.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Mon:** 8 p.m., Monday Nights Is Banda.

SHORE ULTRA LOUNGE: 6200 E. Second St., Long Beach, 562-252-8434, www.shoreultralounge.com. **Mon:** 8 p.m., Salsa Mondays.



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FRIDAY 5/11 THE JUKEBOX BAILOUT

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» DAN SAVAGE

I am a 26-year-old straight guy. My straightness and guyness are recent revelations, and it feels amazing to be able to confidently state this. Here is my trouble: I've had gender issues for the past five years. My now ex-girlfriend of three years said she couldn't be with me anymore due to these issues. Our breakup was a result of my apathy in the bedroom, which was tied to my gender issues, and her fears of me transitioning into a woman. I can see now that my insecurities about myself caused me to be a selfish partner in many ways, mainly in the bedroom. I now realize I was allowing my sexual kinks to get the best of me. I get very turned on by the idea of giving head to a guy, but it is not something I enjoy. I also find lingerie to be very arousing. I allowed myself to focus so heavily on those aspects of my sexuality that I became insecure in my masculinity inside and outside of the bedroom. I also ended up ignoring the majority of my sexual desires as a result of my insecurity in my gender identity. I have now stopped repressing my lust toward women in general, something I had been doing that negatively affected my ex.

I am asking you, I suppose, for some advice. I am still in love with my ex. I am prepared now to be the boyfriend whom she wanted me to be. But how do I prove to her that I am no longer the apathetic, distant, repressed lover she was with for three years? I find myself overwhelmed with regret. She saw me as someone who couldn't do the things she needed, when, in reality, I was just paralyzed by my insecurities.

Found Myself Lost

You're not asking me for some advice. What you're doing is handing me a dog with a bloody, torn-up ass and saying, "Hey, Dan, I totally screwed the pooch. Unscrew it for me, would ya?" Some days, half the mail is from remorseful pooch-screwers, and I do what I can to unscrew their pooches. That's part of my job. But not every pooch can be unscrewed, and your pooch looks eternally screwed to me.

It wasn't your gender issues or kinks or anxieties that screwed that pooch. You don't have to apologize for your gender issues. You were working through some serious shit. What you can be faulted for is your thoughtlessness, your inconsideration and your neglect. You were so wrapped up in your own drama that you could barely perceive—to say nothing of meet—your girlfriend's reasonable sexual and emotional needs.

We don't have to be perfectly healthy or issue-free before entering into a relationship, of course. If that were the standard, no one would ever be in a relationship. However, we do have to be in relatively good working order, and you were not. Your girlfriend wasn't looking for an issue-free guy; no such animal exists. But she wanted a guy who could have his issues and still make an effort to meet her needs. And your poor, neglected, taken-for-granted girlfriend stuck it out for three long years, hoping you might turn into that kind of guy-with-issues, before finally calling it quits.

And damn her timing, right? Because everything magically fell into place the moment she walked out.

So what can you do now? You can tell your ex that you've come to some big realizations: You know yourself to be a straight man now, and you can see that you were a terrible boyfriend then. You were so wrapped up in your own anxieties and kinks and insecurities that you couldn't meet her needs then, but you can now. The only way you prove this to her, of course, is if she takes you back. Considering the price she paid when you were struggling—inconsiderate, selfish, thoughtless, neglectful boyfriends are no fun, gender issues or no gender issues—she's likely to pass. Because life is basically one big

issue after another, and she may have concluded that you're incapable of having an issue and being a decent boyfriend simultaneously.

If she doesn't take you back—if that pooch can't be unscrewed—resolve to learn from your mistakes and refrain from screwing the next pooch that comes your way.

I am a lesbian-identified bi woman who has been with my ladyfriend (also an LIBW) for seven years. She recently brought up her desire to have a threesome. I've had a handful of group-sex experiences, and I know they can be fun, but they can also go very wrong. I am worried that she isn't prepared to see me have sex with a man, and I fear that once we are in the moment, she won't be assertive enough to stop something that she may have agreed to beforehand but suddenly isn't comfortable with. What is the best way to test the waters?

Our next concern is who to invite into our bed. We would prefer it to be someone we wouldn't have to see again, so friends are out. However, I am concerned about just finding a random person on Craigslist or Adult Friend Finder because, being in a lesbian relationship, we definitely have run across men who think we "just need the right penis." Basically, I want a man whom I know is friendly with the queer community and will respect our relationship and our boundaries. Where do we look for this?

Another Bi Woman

Established couples who want safety, respect and a measure of accountability from their very special guest sex stars should look first to flirty friends and friendly exes. But you two, as with so many threesome-seeking couples, want the perfect person to materialize immediately before sex and disappear immediately after. That means finding and vetting a stranger. And online personal ads are the best way to accomplish that. State in your profile that you're looking for someone who (1) is queer-friendly, (2) respects your relationship, and (3) doesn't think the "right" penis will turn you both straight.

Some guys will tell you whatever you want to hear, of course, which means you could wind up in bed with a man who doesn't believe any of those things. But he'll know to keep his mouth shut, and since you're not going to see him ever again, does it really matter what he thinks?

As for your fear that your girlfriend won't speak up in the moment: Address that with her, address it at length, and consider taking penis-in-either-of-your-vaginas sex off the menu for your first threesome.

I'm a 32-year-old bi gal into both sub and dom roles with men. I'm GGG and excited by trying out new-to-me stuff. I had never pondered sexless guy/guy ball busting before reading the letter from BSTD in your column last week. Now I don't know if I should thank or curse BSTD for giving ME a new kink! I think watching this would be so hot!

Bad Acronym Lass Loves Sex

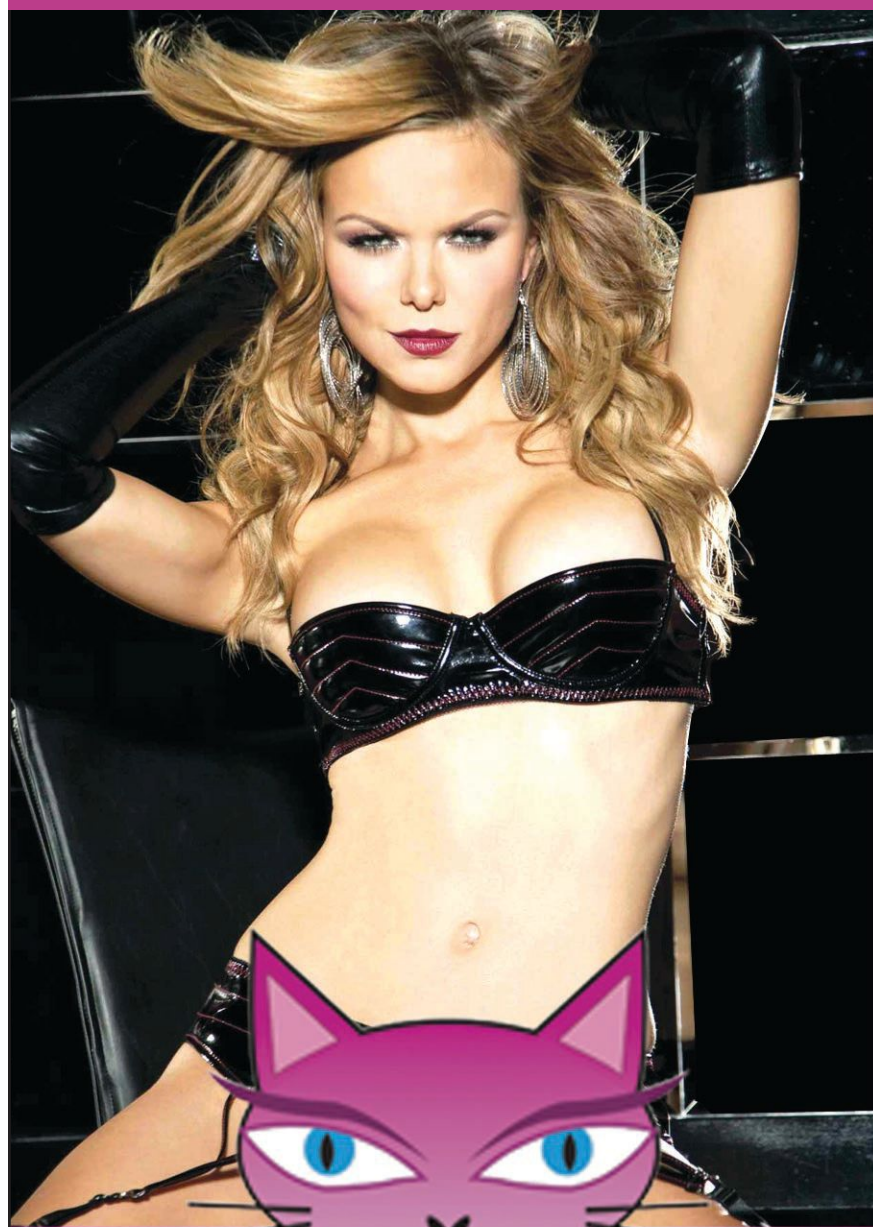
I'm not one to toss that cruel "there's someone out there for everyone" bullshit around. Fact is, some people *do* wind up alone. But kinks usually aren't the reason. Whatever your kink might be, shy lil' kinksters, there are kinksters out there who either share it or will spark to it.

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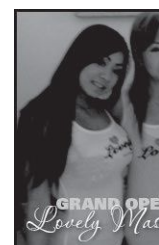
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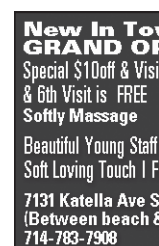
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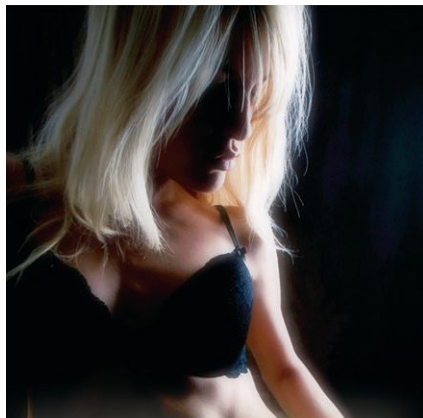
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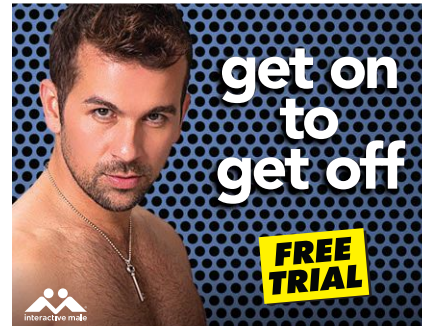
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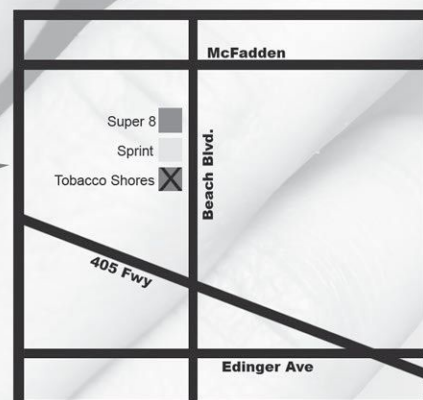
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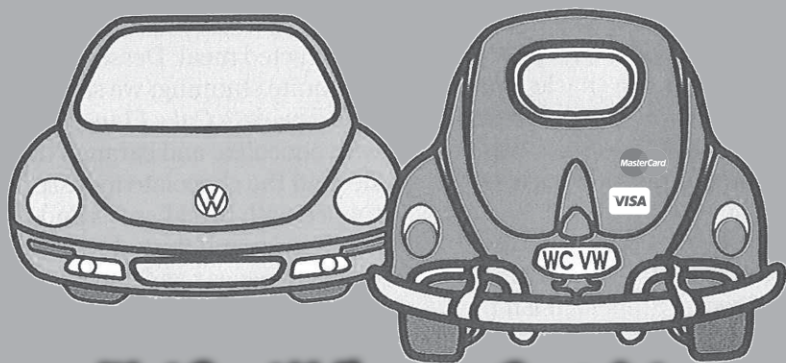


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\$70 VALUE!

**MENTION
OCWEEKLY
TO RECEIVE THESE
GREAT OFFERS!**

WEIGHT LOSS WITH INFRARED BODY WRAP
3 WRAPS \$99
REGULARLY \$79 EACH!

- BURN 1400 CALORIES
- LOOSE INCHES, DIMINISH CELLULITE
- DETOXIFY YOUR SKIN!

VALID AT HARBOR BLVD. LOCATION ONLY

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**IN THE MESA VERDE/ VON'S/
STARBUCKS CENTER NEXT TO PICK
UP STIX & GINA'S PIZZA**

**IN THE COSTA MESA COURTYARDS/
CVS/ BEV MO CENTER,
NEXT TO COFFEEBEAN**

*NEW CLIENTS, LOCAL RESIDENTS WITH ID. MUST PURCHASE EYEWEAR/PKT. OF LOTION.
VALID AT BOTH LOCATIONS ON OUR ULTRA CLASS LEVEL BEDS.
MUST MENTION OC WEEKLY. OFFER EXPIRES 8-30-12

CARLTON HAIR
CARLTON HAIR ACADEMY HAS A NEW HOME IN ORANGE COUNTY!

VISIT OUR NEW IRVINE LOCATION
TO TAKE ADVANTAGE
OF OUR REDUCED PRICES:

PRESENT THIS AD
TO RECEIVE A COMPLIMENTARY
CONDITIONING TREATMENT
AND PRODUCT GIFT (\$65 VALUE.)*

*USE OFFER CODE L77 TO REDEEM.

**HAIRCUT AND BLOWOUT \$20
COLOR AND BLOWOUT \$25+
HIGHLIGHTS AND BLOWOUT \$45+**

949.660.1054 | 17831 SKY PARK CIRCLE SUITE F | IRVINE, CA 92614
CONVENIENTLY LOCATED NEAR JOHN WAYNE AIRPORT WITH AMPLE FREE PARKING | OPEN MONDAY - SATURDAY
ALL WORK IS PERFORMED BY LICENSED ASSISTANT HAIRDRESSERS AND SUPERVISED BY CARLTON HAIR MASTER EDUCATORS.

ARE YOU IN NEWPORT?

Come see why Laventina's Big Cheese Pizza continues to out sell their competition daily!

**GLUTEN FREE, NON DAIRY,
VEGAN PIZZA NOW AVAILABLE!**

**1 LARGE
CHEESE
PIZZA**

pick up only

\$7.42
+TAX

Laventina's
**Big
Cheese
Pizza**

Homemade
Spaghetti

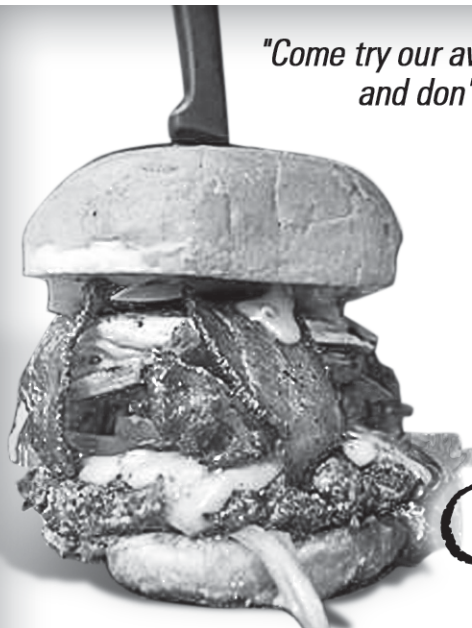
\$3.71
+TAX

Spaghetti

with meatballs
\$4.64
+TAX

2819 Newport Blvd. Newport Beach Open until 2AM Friday & Saturday
www.Laventinaspizza.com :: 949.675.1980

"Come try our award winning Burgers
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\$10⁰⁰ off

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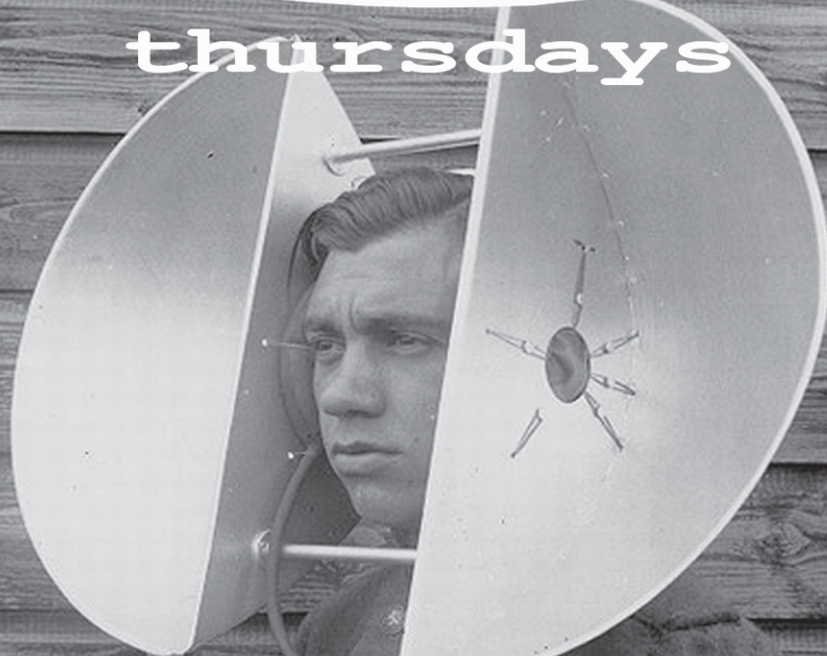
M-F 8am-10pm • Sat 9am-9pm • Sun 9am-7pm



**HUNTINGTON BEACH
PRESENTS**

tone deaf

thursdays



LIVE MUSIC

BANDS START @ 10PM

MAY 10th PACIFIC DUB

MAY 17th INHALE

MAY 24th ORIGINALITES

MAY 31st RY BRADLEY

LATE NIGHT HAPPY HOUR 10pm-2am

BOOKING INFO CONTACT PALERMOPRODUCTIONS@HOTMAIL.COM

f.com/slatters5050HB

THIS IS A COUPON DIPSHIT

COMMISSARY Lounge

ONE, NOT TEN, NOT SOME JANK PHOTOCOPIED HORSESHIT, NOT 'OH ITS FOR MY FRIEND OVER THERE; DONT MAKE YOUR CHICK USE ONE TO GET YOU ONE FREE EITHER YOU FUCKERS.. WE KNOW THE TRICKS.. WE GOT YOU LOCKED AND COCKBLOCKED TAKING ADVANTAGE OF THE LOOPHOLES AINT OUR THING.

2930 BRISTOL STREET COSTA MESA @ THE LAB

NEWPORT BEACH

HAPPY HOUR EVERY DAY!

\$2.50 DOMESTIC DRAFTS • \$3.00 WELL DRINKS
6PM-9PM

TACO SUNDAYS!

11AM-3:30PM
BAJA-STYLE TACOS \$1.50
HAPPY HOUR PRICES DURING TACO SUNDAYS!

&
\$5.00 KARMA
ULTRA PREMIUM
TEQUILA MARGARITAS

CLASS OF '47
BALBOA
CALIFORNIA

FREE POOL
MON-FRI TILL 5PM
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70% OFF

ALL : Water Pipes • Glass Pipes
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ROOR
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Volcano
AND MORE

Walk in Humidor
Cohiba
Padron
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CIGARS Buy 3
Get 1 FREE

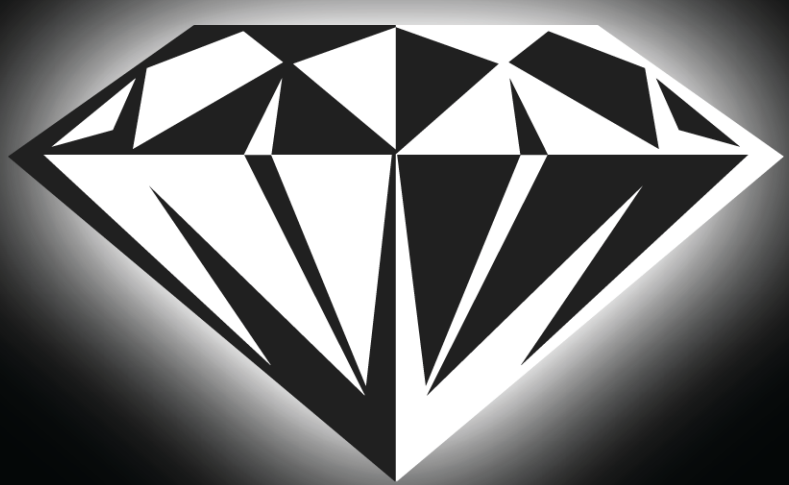
Marlboro \$41.99 cash price
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MONDAY NIGHT BILLIARDS LEAGUE
THURSDAY FREE BILLIARDS LESSONS
DJ AND DANCING FRIDAY AND SATURDAY NIGHTS
HAPPY HOUR 4-7PM & 10PM-CLOSE

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OCWEEKLY
WINNER**

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HEDZ OR TALES SPORTS BAR

\$5

DOMESTIC PITCHER
available till 7pm

KARAOKE: TUESDAY
DJ: THURSDAY & FRIDAY
LIVE MUSIC: SATURDAY

BOOK YOUR SPECIAL EVENT
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FLAT SCREENS • DARTS
POOL • HORSESHOES

211 E. IMPERIAL HWY. LA HABRA

WHY DRINK ANYWHERE ELSE?

TWO-FOR TUESDAY'S

\$1-\$2-\$3
DRINK SPECIALS
WEDNESDAY AND THURSDAY

8:30PM-11:30PM

DJ & DANCING
7 DAYS A WEEK

ALWAYS REMEMBER
NO COVER

**PIERCE
STREET
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330 E 17TH ST
COSTA MESA, CA



COCKTAILS AND GAMES LUCKY JOHNS



GREAT DAILY SPECIALS

\$4 IRISH WHISKEY WEDNESDAY

**\$4 HOUSE FAVORITE SHOTS
FRI-SUN ALL DAY**

**\$12 DOMESTIC BUCKETS
ALL DAY ON SUNDAY**

NEVER A COVER

UFC FIGHTS

**DJ FRIDAY AND SATURDAY NIGHTS
IN GARDEN GROVE
KARAOKE SUNDAY NIGHTS**

LIVE BANDS WANTED | CALL CLUB FOR INFO

PRESENTED BY BOMB SHELTER REHEARSAL STUDIO
[FACEBOOK.COM/LUCKYJOHNSCOCKTAILS](https://www.facebook.com/LuckyJohnsCocktails)
BANDS NEEDED EMAIL LUCKYJOHNSOFOC@AOL.COM

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CROSS STREET BEACH/LAMPSON AVE N OFF THE 22 FWY
714-894-3459

1310 S EUCLID ST, FULLERTON, CA 92832
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ZONE 3



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This relaxing, luxurious package includes: A Marciena Signature facial with a foot treatment with an Aromatherapy body polish. Enjoy a one hour Aromatherapy Swedish massage which is exceptional for increasing the level of oxygen in the blood, decreasing muscle toxins, improving circulation and flexibility while easing tension. Private Eucalyptus steam and showers follow all these spa treatments.

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COMPLETE RETREAT DAY~MED SPA

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FREE PARKING: Enter from 384 Ocean Ave., Lumberyard Mall underground parking. HOURS: Mon.-Fri. 9:30am-6pm, Sat., 9:30am-7pm, Sun. by Appointment.



Join us for Sunday, May 13th
**MOTHER'S DAY
 BRUNCH**

11am-4pm

\$24.95 choice of entre'
 & bottomless mimosas

7 DAYS
 A WEEK
 2pm-7pm

HAPPY *Hour*

BEER

16 oz 24 oz

\$3

\$5

Domestic

\$4

\$6

Imports

\$4 well drinks

**HAPPY HOUR
 APPETIZER MENU \$6**



**BEER & TACO
 TUESDAY**

\$3 FOR 2 ASADA TACOS
 \$2 BUD LIGHT
 \$2 TECATE CAN
 \$4 MARGARITAS

COME WATCH BASEBALL
 YOUR FAVORITE SPORT SOCCER
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May 18-20



Sebastian Maniscalco
May 10-13

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Jay Mohr
Mohr Stories
Podcast
May 10



Anthony Jeselnik
May 17-20

Dave Attell
May 25-27



Drew Carey
Best of
THE MIDNIGHT SHOW
May 11-13



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SPORTS TAVERN & NIGHT CLUB

DJ'S, DANCING, LIVE BANDS & ENTERTAINMENT
6 NIGHTS A WEEK

RAWLO RECORD & VIDEO RELEASE PARTY



CD/VIDEO RELEASE PARTY
FRIDAY MAY 11 9:00PM - 2:00AM

COWBOY UP WEDNESDAYS 6PM



OPEN MIC COMEDY
W/HOST JAKE ADAMS
THURSDAY MAY 10

PHILOBLAKE BAND & BEATANIX BAND
SAT MAY 12TH 7:30-9:30PM

HAPPY HOUR
MON-FRI



\$2 OFF DRINKS & APPETIZERS

LIKE US ON FACEBOOK TO GET VIP



SCAN HERE TO JOIN

\$3 MARGARITA
99¢

TACO TUESDAY

SALSA TUESDAY'S @ 6PM WITH LESSON'S AND DANCING
FB.ME/TIMEOUTTAVERN

FRIDAY + SATURDAY *NO COVER BEFORE 9:30PM

WWW.TIMEOUTSPORTSNIGHTCLUB.COM OPEN 7 DAYS A WEEK TILL 2AM

*LIVE BAND AND ENTERTAINMENT MAY BE SUBJECT TO COVER CHARGES

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ALISO VIEJO

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EVERYTHING!

(SOME EXCLUSIONS APPLY.
VISIT STORE FOR DETAILS)

**FOX FARM
OCEAN FOREST
SOIL**

\$9.99

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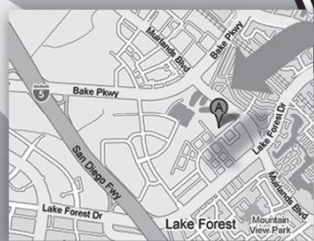
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HYDROPONICS
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GROW STORE!**

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Every day 1:30pm - 6:30pm

**Late Night
Happy Hour**

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OC WEEKLY

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